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FOR A FULL AND HEALTHY LIFE
FROM TWO GREAT DOCTORS

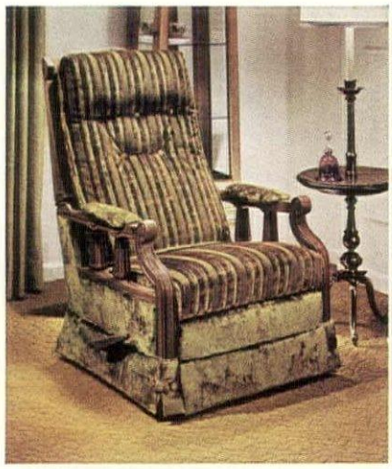
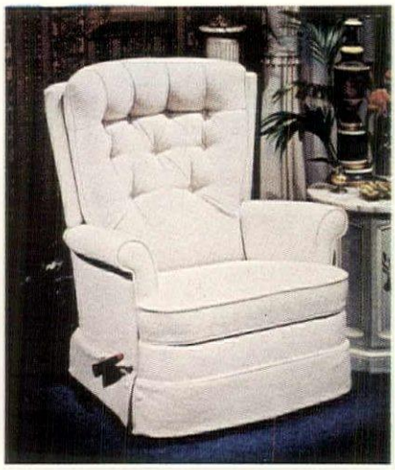
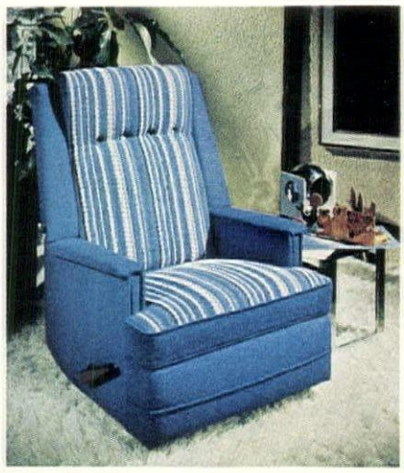
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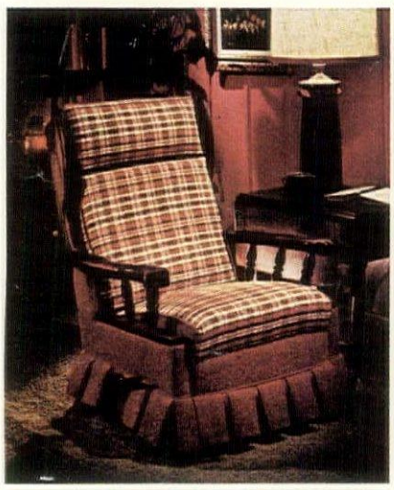
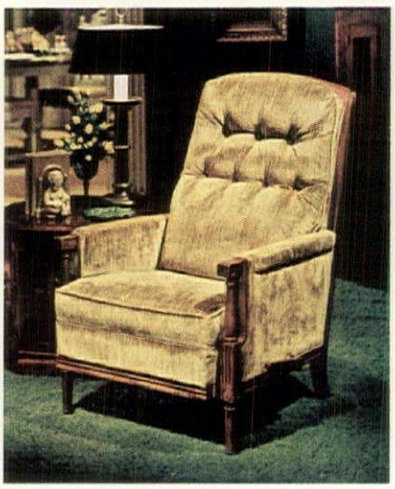
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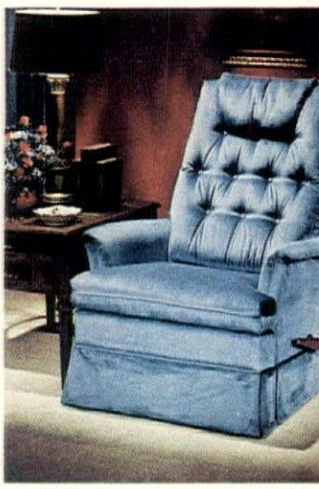
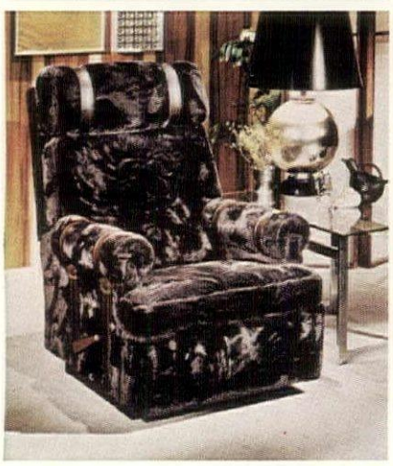
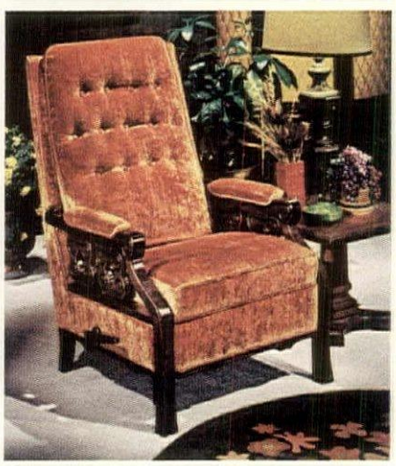
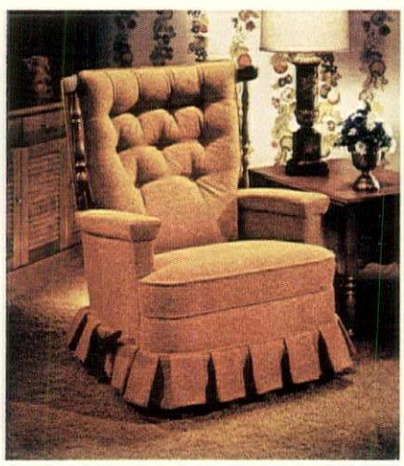
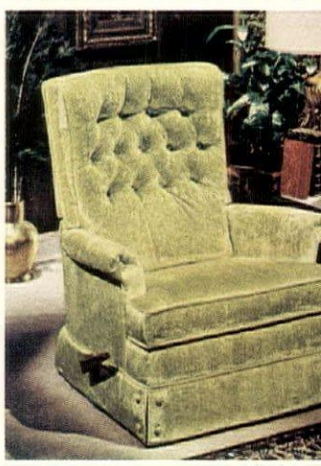
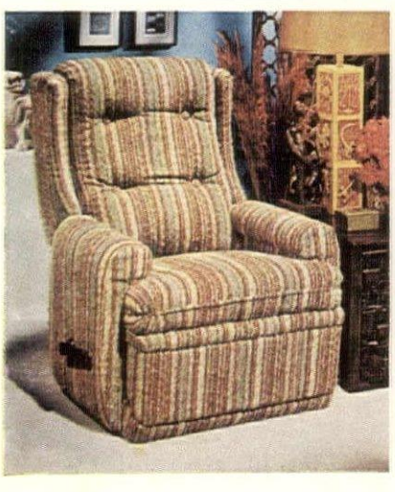
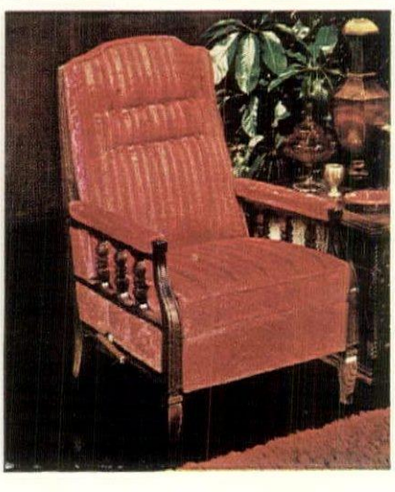
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Mayo's Home Furnishings
RB Furn.
dona ..... Thomason Furn.
w Low ..... Cash & Carry Furn.
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City ..... Freed's Fine Furnishings
npe ..... Bob Brickie's Furn.
son ..... Barrows
Brownse Around Furn.
Dorson Furn.
Lazy Rest Shop
Mitchell's Furn.
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'cox ..... Custom Interiors
na ..... David Furn.
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California

Stores ..... Breuner's
Broadway Dept.
Bullock's Dept. Stores
H. C. Capwell Dept. Stores
J. W. Robinson Dept. Stores
Liberty House/Rhodes
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Montgomery Ward
R/B Furn. Stores
The May Co.
Weinstock's Stores
So. Calif. Stores ..... Barker Bros.
8 L. A. Area Stores ..... Beals Furn.
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kerfield ..... Casa Moore Furn.
Davis Furn.
McMahan's 1028 Baker St.
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Westchester Furn.
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onado ..... Martins Home Furn.
sta Mesa ..... Martin Furn.
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Mulligan's
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wney ..... Downey Furn.
gle Rock Area ..... Arroyo Furn.
st Los Angeles ..... Cramer's
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Maple Shop
San Clemente ..... Harbor Home Furn.
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Temple City ..... A. W. Driver Furn.
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Turlock ..... Souza's
Wood's Furn.
Twenty-Nine Palms ..... Plaza Furn.
Upland ..... Hottel's Upland Furn.
Vacaville ..... Michael's
Vallejo ..... Home Furn.
Van Nuys ..... Terri's Intrs.
Victorville ..... Olsan's Furn.
Visalia ..... Salmon's Furn.
Vista ..... Arthur M. Carney
Walnut Creek ..... International Intrs.
Wasco ..... McMahan's
Watsonville ..... California Furn.
Westminster ..... West Coast Uph. Co.
Whittier ..... Fowler Lehmer
Huckfeldt Furn.
Van Cleave Furn.
Yucaipa ..... Charles Furn.
Yucca Valley ..... Tri City Furn.

Hawaii

Hawaii Kai ..... Wigwam Furn. Store
Honolulu ..... Wigwam Furn. Store
Waipahu ..... Wigwam Furn. Store

Idaho

Blackfoot ..... Petersen Furn.
Boise ..... Carl Miller Furn.
Gem Furn.
Jim's Furn. & Appl.
The Bon Marche
Bonners Ferry ..... South Hill Furn.
Burley ..... Skaggs Furn.
Caldwell ..... Blacker Furn.
Coeur D'Alene ..... Montgomery Ward
Runge Furn.
Emmett ..... Radke Furn.
Grangeville ..... Lindsleys Furn.
Gooding ..... Greenawalt Furn.
Idaho Falls ..... Ahlstrom Furn.
Chads Furn.
The Bon Marche
Jerome ..... Greenawalt Furn.
Karcher Mall ..... The Bon Marche
Lewiston ..... Berger-Mace Co.
Lewiston Furn.
The Bon Marche
Moscow ..... Moscow Furn.
Mountain Home ..... De Meyer Furn.
Nampa ..... Case Furn.
Parma ..... Parma Furn.
Payette ..... Quality Furn.
Pocatello ..... Chads Furn.
Martin Furn.
Montgomery Ward
Potlatch ..... Cada Furn.
Preston ..... Eggett's Home Furnishings
Rigby ..... Marshall Furn.
Rupert ..... Fletcher Furn.
Sandpoint ..... Furn. Exchange
Twin Falls ..... Dutch's Furn.
The Bon Marche
Wallace ..... Runge Furn.

Nevada

Caliente ..... Gottfredsons Dept. Store
Carson City ..... J. M. Furn.
Elko ..... Home Furn.
Fallon ..... Frazzini Furn.
Las Vegas ..... American Furn.
Garretts Furn.
Montgomery Ward
Walker Furn.
Reno ..... Bakers Furn.
Humphreys Furn.
John Breuner Co.
Montgomery Ward
Sparks ..... Gruner's Fine Furnishings
Winnemucca ..... Phillips Furn.
Zephyr Cove ..... Daytons Furn.

New Mexico

Alamogordo ..... Sheffield Furn.
Albuquerque ..... American Furn. Co.
Dillards' Furn.
Jackson Furn.
Artesia ..... Thomsen's Furn.
Carlsbad ..... Skeen Furn.
Clovis ..... Bryson's Furn.
Fred Shipley's Furn.
McDaniel's Furn.
Deming ..... Holdridge Furn.
Farmington ..... Sterling's House of Ideas
Gallup ..... Sutherland Furn.
Hobbs ..... Don Clark Furn.
M-W Furn.
Miller-Waldrop Furn.
Las Cruces ..... The Furn. Warehouse
Las Vegas ..... Ilfield Furn.
Lovington ..... Marshall Furn.
Portales ..... Calton Furn.
Valley Furn. & T.V.
Roswell ..... Thomsen's Furn.
Santa Fe ..... T. K. Broome Furn.
Silver City ..... Furniture Gallery
Tucumcari ..... Home Furn.

Oregon

Albany ..... Rubenstein's of Oregon
Ashland ..... Provost Furn.
Beaverton ..... Gales Intrs.
Bend ..... Furniture Plaza
Coos Bay ..... Purkey's
Coquille ..... Purkey's
Corvallis ..... Rubinstein's of Oregon
Eugene ..... Johnson Furn.
Meier and Frank
Montgomery Ward
Rubinstein's of Oregon
Forest Grove ..... Brodersen's, Inc.
Gladstone .... Hamilton's Home Furnishings
Grants Pass .. Rogue River Furn. & Hardware
Montgomery Ward
Hillsboro ..... Ray's Furn.
John Day ..... Mosiers Home Furnishings
Klamath Falls ..... Montgomery Ward
La Grande ..... Globe Furn.
Madras ..... Sage Furn.
Medford ..... Dempster Furn. Co., Inc.
Montgomery Ward
Milwaukie ..... Hamilton's Home Furnishings
Newberg ..... L. Johnson Furn. & Hardware
North Bend ..... Engles Furn.
Purkeys
Ontario ..... Peterson Furn.
Oregon City ... Tom Busch Home Furnishings
Pendleton ..... Pendleton Furn. Co.
Portland ..... Byron's Home Furnishings
Hollywood Furn.
Kuhnhausen's Furn. Showcase
Louthan's on Lombard
Meier and Frank
Smith's Home Furnishings
Montgomery Ward, All Stores
Progress ..... Meier and Frank
Reedsport ..... Reedsport Furn.
Roseburg ..... Montgomery Ward
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Rubenstein's of Oregon
Montgomery Ward
Seaside ..... Bjorklund's, Inc.
Springfield ..... Robert Sak's Furn.
The Dalles ..... Eastman's

Washington

Aberdeen ..... Goldberg's
Anchorage ..... McMahan's
Auburn ..... Ken Schoenfeld Furn.
Bainbridge Island ..... Brandy's
Bellevue ..... Ken Suburban Furn.
Bellingham ..... Levin's
Bremerton ..... Arnold's Home Furnishings
Camas ..... Camas Furn.
Centralia ..... Charlet's
Colfax ..... Colfax Furn.
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Everett ..... Erickson Bros. Furn.
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Hoquiam ..... Ken Schoenfeld Furn.
Issaquah ..... Thomas Furn.
Juneau ..... Homer's
Kelso ..... United Furn.
Ketchikan ..... Family Furn.
Lynwood ..... MacLeod's
Monroe ..... Dever's
Moses Lake ..... Jensen's Home Furnishings
Olympia ..... Goldberg's
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Pullman ..... Bayley & Vogel
Redmond ..... Raab's
Richland ..... Richland/Bell Furn.
The Bon Marche, All Stores
Seattle ..... Doce's
Carlile Furn.
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Yakima ..... Ace T.V. & Furn.
Sage Furn.

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vith a pillow. And end with a room.



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(INCORPORATING **LIVING** FOR YOUNG HOMEMAKERS)

PERRY L. RUSTON, CHAIRMAN — ALEXANDER LIBERMAN, EDITORIAL DIRECTOR



BEADLE

ON THE COVER: This bedroom belongs in a farmhouse that is over 200 years old—yet it has the bright new feeling of today. Everything was chosen for a country-fresh look—crisp sunny patterns, cool blue walls—a place for young people. The rest of this fine old house, page 68, is decorated with the same informal country touch, by Gary Crain, associate designer with Burge Donghia. The colorful hand-crocheted afghan comes from the Elder Craftsmen. Stanley Boxer's painting, "The Snowring," from Tibor de Nagy Gallery. All the furniture, paint, and fabrics throughout can be found in the Sears catalogue or Sears stores. Sears will make curtains, slipcovers, bedspreads, to order. There are special catalogues just for carpets and fabrics, and color cards are provided, so that wherever you live, you can draw on the resources of Sears for your decorating.

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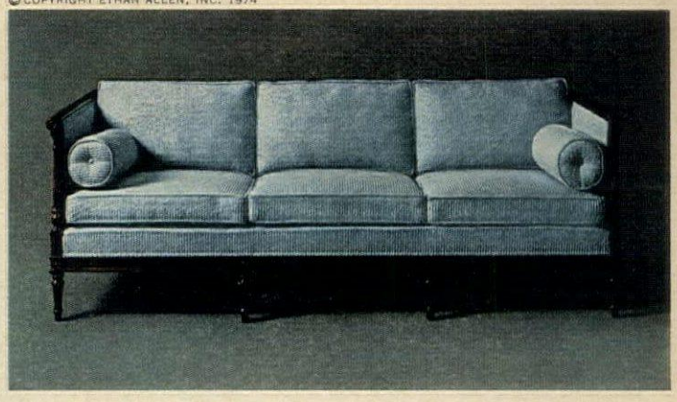
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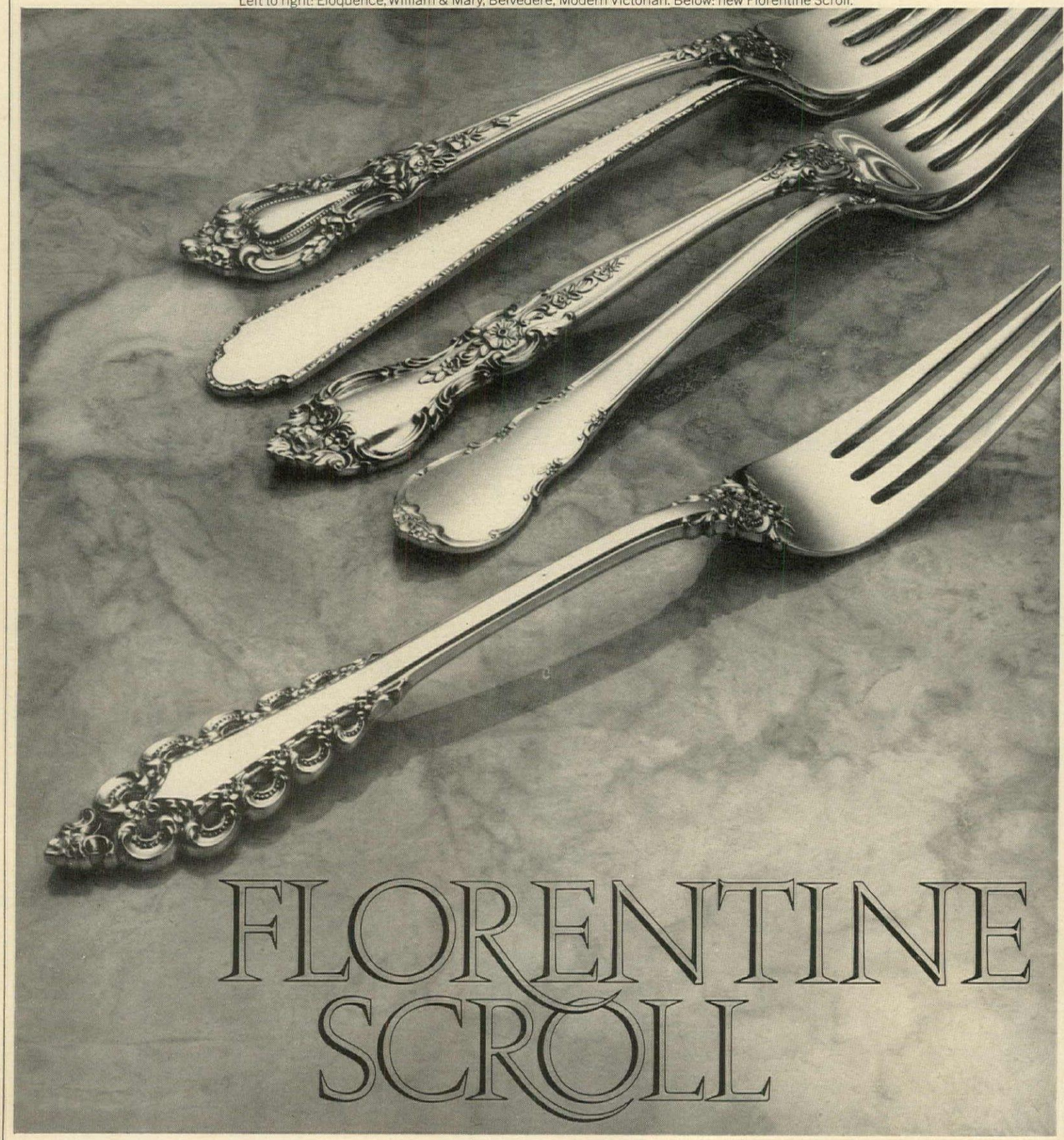
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QUESTIONS & ANSWERS: Antiques

BY LOUISE ADE BOGER



REFORMATION MEDAL

My grandmother found this medal in her garden in England 150 years ago. It is silver with two faces on each side, a hole, and Latin inscriptions. Any information about it will be appreciated.

P.C.T.—Honolulu, Hawaii

Your medal is a political "cartoon" or satire, one of an extensive series of Reformation medals believed to have commenced on the Catholic side in 1530, on the Protestant about 1531. Your medal, dating about the 1530s or 1540s, is one of the Protestant pieces and exemplifies in a rather complex but witty manner the fierce hatred engendered by the Reformation. The double head on one side of the medal shows the Pope and when turned upside down has the look of the Devil. The double head on the other side represents a Cardinal and reversed, a Fool with four bells on his cap. In a general sense, the double head means that one is the other or that the two are one. These medals were often pierced for a chain, to be worn around the neck by partisans.

TAPESTRY



This tapestry, showing characters from Saint-Pierre's "Paul and Virginia" has been in our family many years. Have you any clue as to the artist? There is no signature on it.

W. D.—Amarillo, Tex.

Your tapestry is a faithful copy of "Spring" painted in 1873 by Pierre Auguste Cot, who also painted "The Storm," which, too, portrays Paul and Virginia, but in a more turbulent moment of their romance.



ENGLISH CARD TABLE

I would be grateful for whatever you can tell me about my antique English card table.

S.H.—Spring Lake, N.J.

One of the best known pieces of Queen Anne furniture is the card table having an oblong folding top, outset rounded corners to hold four candlesticks, and four sunken wells for money or counters. The top is covered with the conventional green cloth, which in more costly examples was often replaced by velvet or needlework. The interest in card playing and gambling in the 18th century made card tables indispensable. *(Continued on page 12)*

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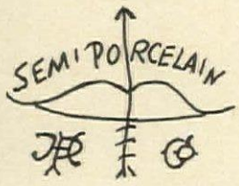
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ANTIQUES *continued from page 10*



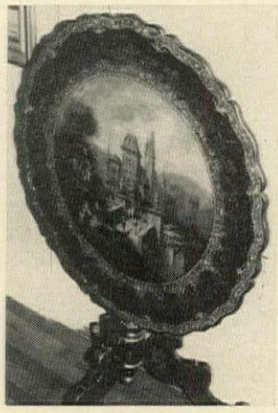
HAND-WASH SET



My washstand set is white with small clusters of flowers in gold. I'm including a drawing of the mark appearing on the set in the hope you can identify it. *L.H.—Brunswick, Ga.*

Your hand-wash set was made by the still existing Harker Pottery Co., which was started at East Liverpool, Ohio in 1840. Your set was made after 1890, perhaps about 1900. The bow and arrow with the initials is a familiar Harker mark.

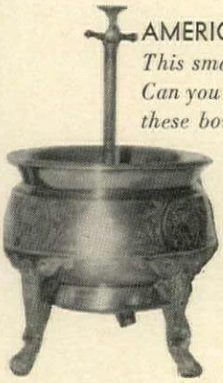
VICTORIAN TABLE



This antique table has mother-of-pearl inlay around the edges and a painting in the center. Is it possible to tell from the photograph anything of the table's origin? *A.S.—Laredo, Tex.*

Your painted, gilt tilt-top table inlaid with mother-of-pearl is of late Victorian English provenance. The circular panel painted with a cloyingly romantic scene would touch the heart of every Victorian.

AMERICAN SPOON HOLDER



This small silver bowl-bell belonged to my great-aunt. Can you tell me for what it was meant and about when these bowls were used? *E.B.—LaGrange, Ill.*

Your plated-silver table appointment is an American Victorian spoon holder with a call bell incorporated into its design. Napkin holders, toast racks, and other articles were also made with call bells to satisfy the Victorian fondness for improvisation.

AMERICAN CORNER CHAIR



My friends say my corner chair is English. I think it was made in America. Can you settle the point for me? *M.E.—Palm Springs, Cal.*

Your Queen Anne-style corner chair *was* made in America around 1740-1750. These chairs were introduced in the early 1700s in England, used in the library for reading or writing, and often called writing chairs.



SILVER HALLMARK

I hope you can identify my old pie server from the mark on it, which I've drawn. *O.M.W.—Bethesda, Md.*

The distinguishing initials T & W may be those of Tifft and Whiting, American silversmiths, active at North Attleboro, Mass., between 1840 and 1866. The device "hammer and arm" included in the mark is the symbol of the Mechanics Society, organized in Colonial times. ■

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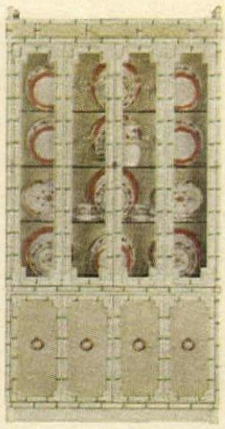
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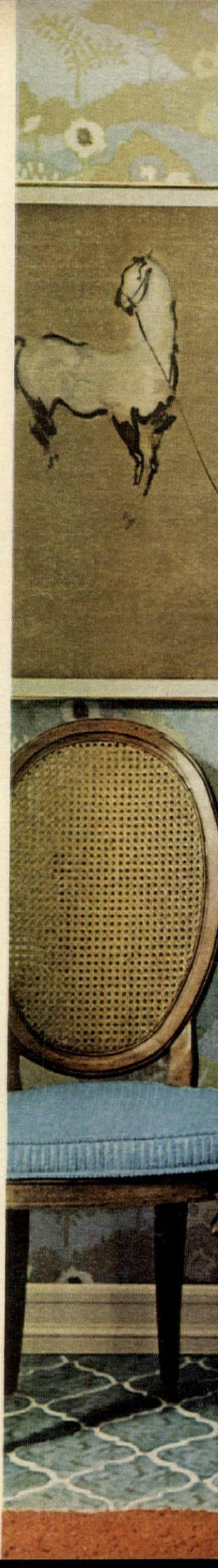
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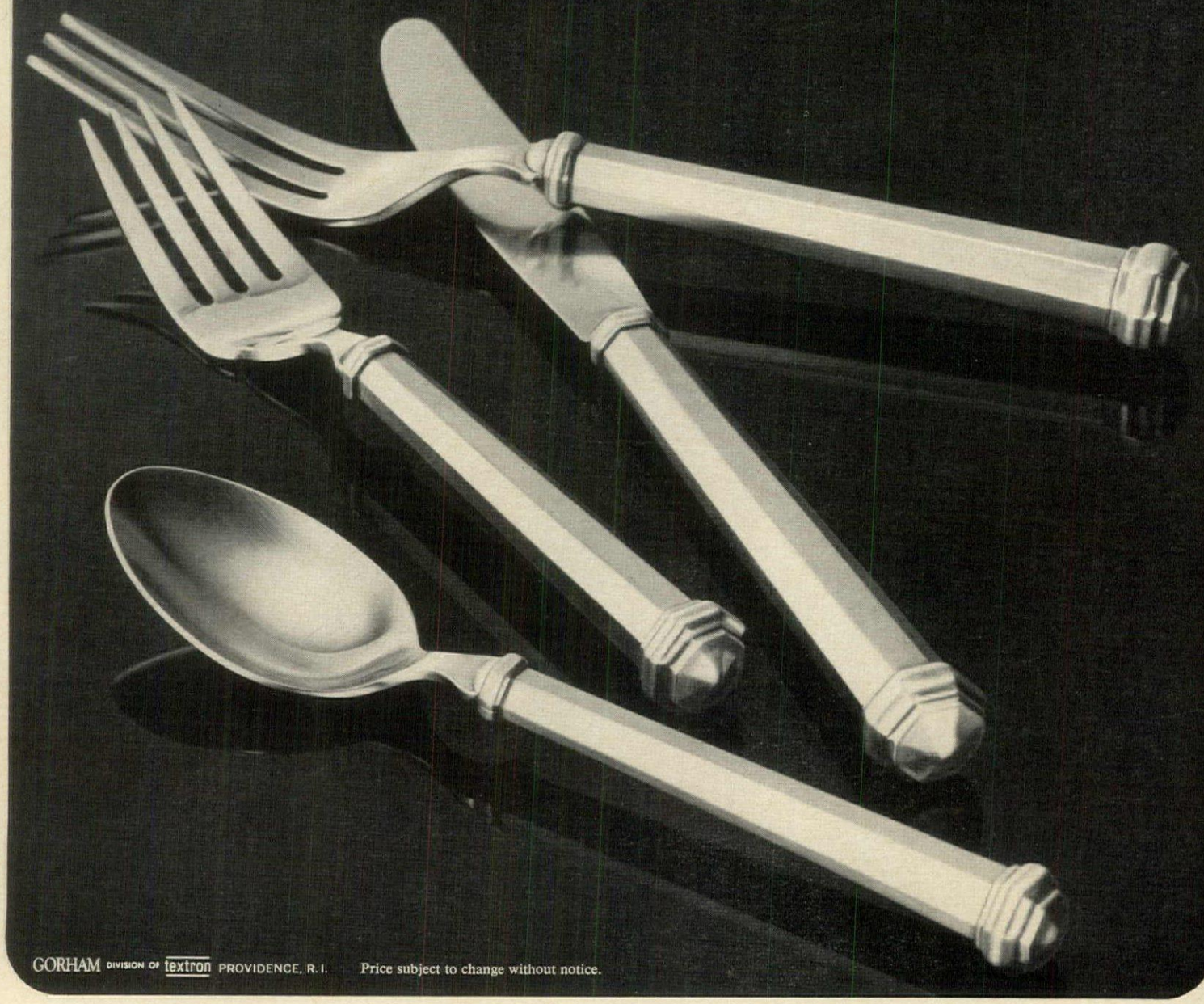


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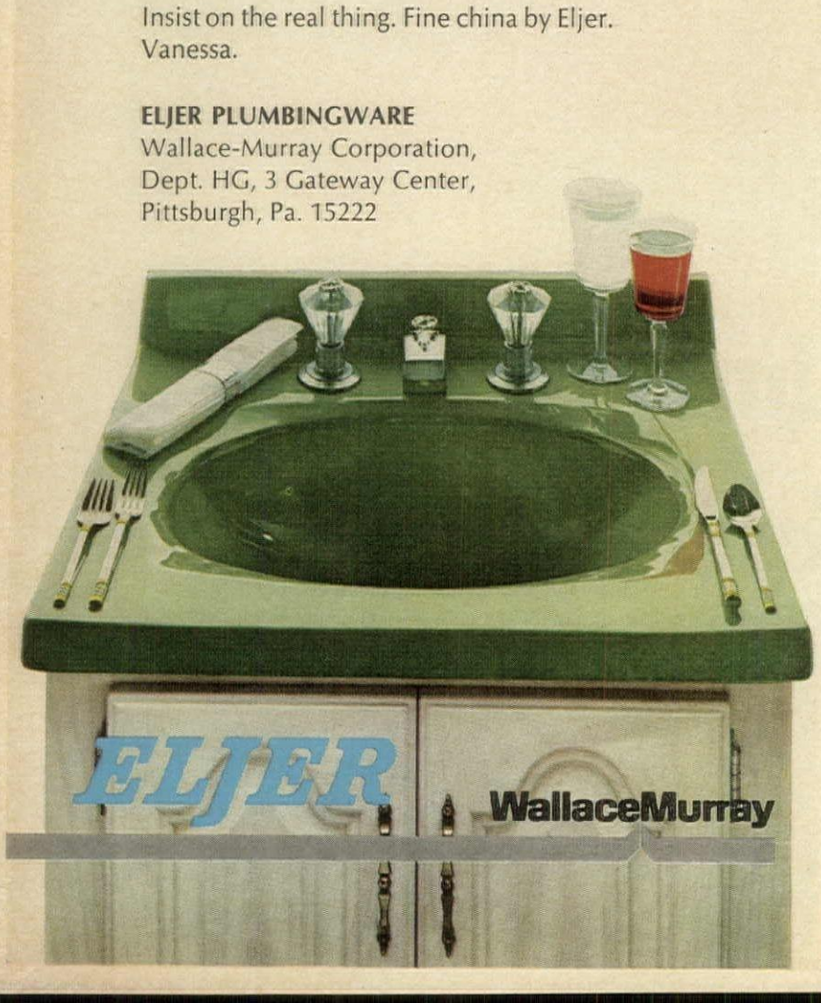
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What you ought to know for your hair's sake

Caroline Seebohm interviews two authorities and reports on the First Human Hair Symposium

The First Human Hair Symposium took place a little while ago in Atlanta, Ga. It was sponsored by the Hair Research Task Force, National Program for Dermatology. The symposium was attended by several hundred doctors, and what they talked about would make your hair stand on end. They discussed examples of hair destruction as seen through the electron microscope. They examined how grooming procedures can damage hair. They discussed hair fracture. They analyzed the role genes play in hair growth.

In short, they talked about hair in the way Solzhenitsyn wrote about Stalin's Russia; without the myths, without the romance, without the rose-tinted spectacles—but matter-of-factly, scientifically, in the cold light of truth.

Isn't it time that those doctors taught us how to do the same—for the sake of our hair?

Biochemist Ronald L. Rizer read a paper at the symposium. He works with the Orentreich Medical Group in New York City, which specializes in hair disorders. "We are doing major research in the molecular biology of hair growth," Mr. Rizer says. "In our laboratories we do metabolic studies of hair and then we tie in our laboratory work with clinical observations."

So, Mr. Rizer—tell us the true story about our hair.

"Your hair," he begins, "is dead. Completely dead. But the follicle in the skin that produces this by-product, hair, is very much alive. In fact, it's one of the most active tissues in the body. All of the dead material that we call hair is really protein that has been synthesized by the live hair follicle.

"Every hair in the scalp goes through a cycle. There's a growing phase, called anagen, and a resting phase, called telogen. The growing phase for scalp hairs in humans varies roughly from 2 to 5 years. They grow about 6 inches every year. This phase is followed by the resting phase of some 3 to 6 months, when the hair does not increase in length and the attachment of the hair to the base of the follicle becomes progressively weaker. Finally, as a result of ordinary wear and tear, its own weight, and the push from a new hair growing up, the old hair is shed. The average human scalp has approximately 100,000 hairs.

"The human hair cycle is random, rather than seasonal. About 90 percent of the follicles are in the growing phase at one time while the other 10 percent are resting. This produces an average daily replacement of 100 hairs."

Mr. Rizer ended his part of the story with this comment: "There's a vast difference between talking about dead hair and talking about living hair follicles."

Now this may seem an innocuous enough remark. But in fact it is the key to the other part of this true story about your hair.

Dr. Norman Orentreich, director of the Orentreich Medical Group and Associate Clinical Professor of Dermatology, New York

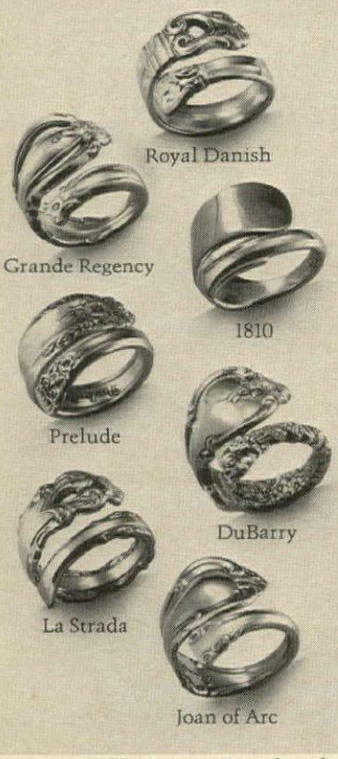
(Continued on page 20)


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YOUR HAIR'S SAKE *continued from page 18*

University School of Medicine, treats diseases of the scalp. The scalp is skin and very sensitive. "The scalp, for instance," says Dr. Orentreich, "is one of the most prevalent places for psoriasis and dermatitis. Most people are not aware of this; if they had the same amount of dermatitis on their face, they'd run to a doctor. If it's on their scalp, they run to a hair salon. Probably most beauty salons will recognize a medical scalp problem when they see it, which needs medical treatment. But that's not most people's problem; they just don't know how to take care of their hair properly."

In other words, treating the scalp is one thing, treating the hair is another. The scalp is live tissue, the hair is dead.

"Once it leaves your scalp it's as inert as a wool sweater," explains Dr. Orentreich. "Now if you wore that wool sweater every day, you wore it in the sun, you bathed in it, for three years, what do you think it would look like by now? It would be pretty frayed. You can do anything you like to that sweater, but you cannot recondition it. The same thing with hair. Once you have fraying, and split ends, the best thing is to cut it back, to a healthier level, to the newer hair."

Hair is unbelievably durable, Dr. Orentreich points out. Mummies have been dug up after 2,000 years and they still have hair. But we do cruel things to it. We leave it in the sun. We put chemicals on it, which break up the protein. We wave, bleach, straighten, dye, curl. Every one of these manipulations weakens the body of the hair. Think of giving that treatment to your three-year-old sweater.

The conclusion of all this presents, as the First Human Hair Symposium did, the romantically unclouded truth. The best and happiest hair in the world would be kept clean and well conditioned, and remain otherwise untouched by human hand or chemical alteration—then it would grow as long and glossy as you wanted.

But who is going to settle for what she's got? Hardly anyone. It's no *fun*, anyway. Meanwhile, perhaps knowing some of the myths about hair will allow the best possible version of your crowning glory to be shown to the world.

FOUR MYTHS ABOUT HAIR

Myth 1: Shampooing is bad for the hair. Wrong. "Hair was designed to protect mammals from water and exposure," says Dr. Orentreich. "It takes cleansing well. One should shampoo regularly. The best shampoos are mild, the ones that babies can use. Unless you need a medicated shampoo for a problem scalp. If you worry about hair in the tub—it's normal. Those 100 hairs a day, plus some of tomorrow's, are being shed."

Myth 2: Brushing 100 times a day is good. Wrong. "Even with the best of brushes, one should not brush or comb except to groom. 100 strokes a day simply pulls out hair."

Myth 3: Vigorous scalp massage is good. Wrong. "There is no way of increasing blood supply sufficiently to the scalp by massage. Vigorous massage will rip out more hair than it will grow."

Myth 4: "Feeding" the hair with protein or egg, is good. Wrong. "The hair is dead. You can't feed it from outside. Such treatments merely wash out with the next shampoo. The best conditioners are the standard ones, which contain PH neutralization (acid), sheen, antistatic action, better slip. You can't restructure your wool sweater or your hair. Simply minimize the damage by standard conditioning and shampooing."

Dr. Orentreich reminds us again of how wonderfully durable the human hair is. "I'm not against the things people do to their hair," he declares. "Naturally you want to look your best and feel your best. But don't change your mind every week. Allow your hair judicious coloring, judicious waving, judicious bleaching, judicious straightening—the word *judicious* is everything." ■

BEAUTY AND HEALTH PRODUCTS NEW THIS MONTH IN THE STORES

CHANEL . . . *Take a great numbe Chanel No. 19, and divide it thre ways for the bath.* Chanel No. 1 Milk Bath, *4½ ounces, $7.50;* O for the Bath, *6 ounces, $10; an* Body Lotion, *6 ounces, $7.50. A Saks Fifth Avenue; Marshall Field Bullock's Wilshire.*

REVLON . . . *Concerned with goo skin care? Join the "Charlie" team For those who really believe in soap and-water clean, there's* Superio Cleansing Bar for Normal to Oil Skin, *$3.50. If you don't always lik to use soap or know your skin sensitive to it, there is* Superio Cleansing Lotion for Normal to Dr Skin. *8 ounces, $4.50. Two* Ski Balancing Tonics, *one for skins tha have a shade too much surface o and one for skin that has too little Each, 8 ounces for $4.50.* Mor Moisture Moisturizer for All Ski Types *is free of anything that coul clog the skin—detergent, perfume hard oil. 4 ounces, $5. Everything to keep "Charlie" people lookin* FRESH*! At Bloomingdale's.*

YARDLEY . . . *takes you back to na ural, romantic, nostalgic feeling with its new* "Old English Herba Soap." *49c for the bath size, you' want to stash it in closets and drau ers. At supermarkets and drugstore everywhere.*

ERNO LASZLO . . . *has been caring fo skin for years and now gives you choice of fresh cheek colors scien tifically textured and colored to en hance your skin type. For dry ski there's* Cream Rouge *and for oil skin,* Powder Rouge, *each in shade of Light, Medium, and Dark, 1⅓ ounces, $7.50 At Saks Fifth Avenue Bergdorf Goodman; Neiman-Mar cus; I. Magnin.*

ELIZABETH ARDEN . . . *How abou fragrance you can see!* Blue Gras Shimmering Solid Perfume *actuall leaves a subtle, sheer gleam on you skin. ⅔ ounce, $3.50* . . . Blue Gras Shimmering Body Moisturizer *is frothy foam that leaves a silver sheen while it softens your skin. ounces, $5. At Lord & Taylor; I Magnin; Sanger-Harris.*

Thelma Turkel. Wife, mother, and Interior Decorator.

A growing number of women leading successful double lives. elma Turkel is one of them.

She spends most of her day king, cleaning, chauffeuring, and king after her family in a lovely urban town.

But for two or three precious irs she lives in another world, oying all the excitement and vards of a career in Interior corating.

It's a shame more women don't e it up, as an enjoyable way to ke money.

As an interior decorator you er have to punch a time clock or g yourself through a 9-5 day.

You can set your own schedule. ı can work in your spare time. ır office and "showroom" can your own home—furnished your special decorator counts. And if you do work nome, your accountant can w you how to legitimately duct from your income taxes expenses necessary to running usiness, including your me office."

You can even take your career as interior decorator with you if ı move. There are countless open-s—highly paid jobs (part-time or -time) to be found throughout the ntry as the interest in home nishings continues to boom. *orbes* magazine calls it, "perhaps hottest growth field of the 0's.")



Train at home

Perhaps, you have considered s as a field you would like to get o someday. There's no reason to it any longer.

If you're serious enough to nd a few hours a week preparing this exciting career, you can now a thorough training program—*our own home.*

Today, ICS, America's oldest ne-study school offers a complete, ctical and up-to-date program in erior Decoration and Design.

The entire program is based on experience of John Gerald, nder of one of America's top-ht decorating firms.

And you can be sure there's no l, dry text. Marguerite Ritten-use, Ph.D., a well known educator, rked closely with Mr. Gerald. e also checked out every lesson h untrained but interested women, as well as sales people in furniture departments and decorating shops to make sure each idea or way of working is not only interesting but logical and easy to follow.

Right from the start, you work with top-notch professional equipment. Templates, sketching materials, architect's scale, folding rules, T-square, triangle, fabric swatches and color charts are included in the material you get. (The basis for your business workshop later on.)

Ways to make learning easier

You also receive: a three-dimensional viewer and 130 slides that put you "inside" rooms; and a cassette tape player with tapes—modern audio-visual learning aids that bring your lessons dramatically to life.

Each lesson takes you one step closer to your goal—the confidence and knowledge you need to be a well-paid interior decorator. Soon you'll be analyzing a room's architecture, exposure, and traffic patterns like a "pro."

You'll talk expertly about furniture periods, oriental rugs, color, balance, lighting, and more.

You'll master all the principles of Interior Design: form, proportion, scale, balance, and unity.

Your home as a showplace

Your friends will first notice the difference in your own home. You'll know it from their comments. Your advice will be sought. And you'll know you're ready to make a place for yourself in Interior Decorating.

At this point your lessons change from the principles of decorating to the practice of making money.

You'll learn how to get assignments. How to charge. How to set up your own business. Even what to say to clients who want to bring friends on shopping trips (*never*)—or to those who want you to talk budgets with their husbands (*always*).

You will be asked to complete assignments and return them to ICS. Skillful, interested instructors will review your work. Suggest new ideas or alternate solutions. Then return your corrected assignments to you with their comments.

Extra help as near as the phone

Although you work at home, you're never alone. You can call ICS —Dial-a-Question—toll-free—any time of day or night—to ask any questions about your studies.

Interior Decorating is an ideal part-time career that can grow into a full-time job when you're ready. And ICS is the ideal way to study—*at home.*

Mail card for free information

To find out whether becoming a well-paid interior decorator could give you a more interesting and rewarding life, simply mail the attached card today. We'll send you by return mail "Should I Become an Interior Decorator?" a helpful booklet containing the questions you probably have on your mind right now and detailed information that will help you answer those questions.

We'll also include a demonstration lesson so that you can see how you can develop your skill in Interior Decorating at home on your own time schedule. There is no obligation whatsoever.

If card is missing please mail coupon for free information.

ICS School of Interior Design

International Correspondence Schools
Scranton, Pa. 18515

Send me your free booklet, "Should I Become an Interior Decorator?" plus a demonstration lesson and other information about your training in Interior Decorating. I understand there is no obligation whatsoever.



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Address _____

City _____

State _____ Zip _____

NOTES OF A Happy Housekeeper

BY MARY ELIZABETH FALTER

For my birthday, Tom gave me some beautiful Waterford wine glasses, which he got in Ireland. When we unpacked the box, I discovered a helpful booklet about ***the care of fine crystal.*** It says that because crystal is heavier than ordinary glass, it must be handled with greater care as weight is not necessarily a sign of strength. Wash it carefully, one piece at a time, in warm soapy water, using mild soap flakes. The booklet suggests that you fit a rubber nozzle to the sink faucet to protect the glasses from accidental knocks, an idea I heartily agree with, as we've had a great deal of breakage this way. After washing, rinse the glasses in clear water, dry with one towel and polish with another lint-free cloth. The rims are the weakest part, so the glasses should never be put upside down when washing or storing. Washing crystal with detergents or putting it in a dishwasher is not recommended.

Every article I've ever read about skin care has usually included the admonition to "blot" and never rub a towel on your face when you dry it. However, I've found that "blotting" with an ordinary towel is easier said than done. Now I have ***a great way to blot the face dry.*** I've taken to using disposable Handi-wipes and find them just right—they are very soft and absorbent. I buy them in green to match the bathroom and keep them in a pretty Lucite box.

Last Sunday Tom came home from the grocery store with a new treasure. I had put ammonia on the list and by mistake he picked up a bottle of Liquid Ajax—"The More Ammonia All Purpose Cleaner." Somehow the word "ammonia" caught his eye. Anyway, it has become ***my favorite cleaner for just about everything.***—It's great for cleaning woodwork and I particularly like it for Formica countertops. I also use it for pots and pans, letting any pan that's gotten sticky or crusty soak a little while with a little Liquid Ajax and lots of hot water. Then it practically cleans itself. I also like the clean fresh smell of Liquid Ajax, and it doesn't seem to be hard on the hands.

Pewter is enjoying a renewed popularity (see page 64) and we have a set of pewter plates I like to use for hors d'oeuvres or for cakes and cookies. Pewter needs little care. But when it does require brightening up, I've found Hagerty's Pewter Wash ***a good product to use for cleaning and polishing pewter.*** It's quick and easy to handle and a brief, brisk rubbing will bring up a beautiful soft shine.

We washed our organdy curtains last week and I was ready with ***a solution for the often ticklish problem of slipping curtains back on their brass rods.*** Curtain rods often have rough, sharp edges that catch easily on the fragile organdy casings and tear them. I went to the stationery store and bought a few of the slip-on rubber erasers that are made to fit on the end of a pencil. When one is slipped over the end of the rod, there is nothing to worry about.

(Continued on page 90)

At these fine stores:

ALASKA
ANCHORAGE .....Nerland's Home Furnishings
FAIRBANKS .....Nerland's Inc.
JUNEAU .....Lyle's Hardware & Furn.
KETCHIKAN .....Tongass Trading Post
SITKA .....Richard's Interiors

ARIZONA
CASA GRANDE .....Fashion Furniture
GLENDALE .....Brown's Furn.
Mayo's Home Furnishings
GLOBE .....John's Furniture
FLAGSTAFF .....Babbitt Bros.
MESA .....Barrows Furniture
Paul L. Sale Co.
PHOENIX .....Barrows Furniture
PRESCOTT .....Barrows Furniture
SCOTTSDALE .....Mayo's Home Furnishings
SUN CITY .....Mayo's Home Furnishings
TUCSON .....Barrows Furniture
Dorson Furniture
Johnson Furniture
Sterling Furn.

ARKANSAS
ASH FLAT .....Martin Furniture
BATESVILLE .....C. W. Maxfield
BENTON .....C. W. White Company, Inc.
BLYTHEVILLE .....Hubbard/Hoke Furn.
FAYETTEVILLE .....Lewis Brothers, Incorporated
FLIPPIN .....Edmondson Furniture
FORREST CITY .....Southern Furniture
FORT SMITH .....Davis Greenwood House
Grand Rapids Furniture
HARRISON .....Keeter Furniture
HOT SPRINGS .....Mixon Furniture Co., Inc.
LITTLE ROCK ..Arkansas Carpet & Furniture Co.
Brandon Furniture Co.
Curtis Finch, Incorporated
Pfeifer-Blass Company
MT. HOME .....Baxter Furniture
NEWPORT .....Thaxton Furniture
PINE BLUFF ....John A. Pope Furniture Company
STUTTGART .....Buerkle Furn.
WEST HELENA .....West Helena Furniture

CALIFORNIA
ARGUS .....Baker Bros. Furniture
BAKERSFIELD .....Urner's Furn.
BERKELEY .....Paul T. Swedberg Company
BISHOP .....Fendon's Furniture
DINUBA .....Mathis & Bolinger
FRESNO .....Berg Furn.
Fashion Furn.
Gottschalks
Slater Furn.
GLENDALE .....George Seeley Furniture
GOLETA .....Parry's Furniture
LOS ALTOS .....W & J Sloane Inc.
MADERA .....Madera Furn.
MENLO PARK .....Flegel's Home Furnishings
MERCED .....Slater Furn.
MILLBRAE .....Millbrae Furniture
MODESTO .....Slater Furn.
MONTEREY .....Forest Carpets & Home Furn.
Lighthouse Home Furnishers
MONTROSE .....Foothill Mattress
PALO ALTO .....Kraft Furniture
PASADENA .....J. H. Biggar
PETALUMA .....Weller-Hopkins Furniture
PLEASANT HILL .....Homsey Furniture
POMONA .....J. H. Biggar
REDDING .....Daniels Interiors
Roy F. Brown Interiors
RIDGECREST .....Baker Bros. Furn.
SACRAMENTO .....Crown Furniture
SACTO .....Jon's Home Furnishers
SAN FRANCISCO .....Brown Furniture
Mizuiri Mercantile
W & J Sloane Inc.
SAN JOSE .....W & J Sloane Inc.
SAN RAFAEL .....W & J Sloane Inc.
SANTA ANA .....J. H. Biggar
SANTA BARBARA .....Paulson Studios
SANTA ROSA .....Pedersen Furniture
TURLOCK .....Allen's Home Furn.
WALNUT CREEK .....W & J Sloane Inc.

IDAHO
BOISE .....Warehouse Furn.
CALDWELL .....Blacker's Furn. & Appl.
IDAHO FALLS .....Ahlstrom Furn.
Park Ave. Furn.
TWIN FALLS .....Wilson Bates Furn.

LOUISIANA
BATON ROUGE .....Concord House
Gerard Furniture
Kornmeyers Furniture
DONALDSONVILLE .....Home Furnishings
& Appl. Co.
HOUMA .....Furniture by Mohana
JENNINGS .....Frank West Furniture
LAFAYETTE .....Dauterives Furniture
Richard Aillet Furniture
LAKE CHARLES .....Gulf Coast Furnitu
Hemenway's Furnitu
La Fitts Furnitu
METAIRIE .....Favaloro's Accent Hou
Taylor Furnitu
NEW ORLEANS.....D. H. Holmes C
Hurwitz-Mintz Fu
Maison-Blanc
Nu-Idea Fu
Universal Furnitu
OPELOUSAS.....Walker's Furnitu
THIBODAUX .....Block Furnitu

NEVADA
ELKO .....Bodily Fu
ELY .....Wilson Bates Fu
WINNEMUCCA .....C. B. Bro

OKLAHOMA
MOORE .....Hoffmans Furnitu
NORMAN .....Landsaw's of Norm
Mr. Robert I
OKLAHOMA CITY .....Ballenge
Dillards Brown Dunk
Evans Home Furnishin
Heenans Home Furnishin
John A. Bro
Knights Furnitu
Wilson's Decorative Cent

OREGON
ALBANY .....Frager Furnitu
ASTORIA .....Hildebrand and Compa
BEAVERTON .....Parker's Furn. C
Sleep Unlimit
BEND .....Claypool Furnitu
COTTAGE GROVE .....Smith Furnitu
DALLAS .....Cooley Furnitu
EUGENE .....Lyons Furnitu
Meier & Frank C
FLORENCE .....Western Lane Fu
GRANTS PASS .....Gates Furnitu
HILLSBORO .....Selfridge Furnitu
JUNCTION CITY .....Carlsons Furnitu
KLAMATH FALLS .....Carlsons Furnitu
McMINNVILLE .....Rice & Sons Furnitu
MEDFORD .....Weeks & C
MILWAUKEE .....Hamilton Home Furnishin
ONTARIO .....Blacker's Furn. & Ap
OSWEGO .....Andrew's Galleri
OREGON CITY .....Tom Bush Furnitu
PORTLAND .....Director's Fu
Gordon Brown Fine Furnishin
Gray's Furniture & Applian
Lampus Compa
Meier & Frank C
Sleep Unlimit
RALEIGH HILLS .....Lampus Compa
ROSEBURG .....Carstens Furnitu
SALEM .....Hogg Brothe
Meier & Frank C
TIGARD .....Meier & Frank C
VANCOUVER .....Vancouver Fur

TEXAS
AUSTIN .....Louis Shanks of Aust
BAYTOWN .....Culpepper Furniture Compa
FT. WORTH .....W. C. Stripling Compa
HOUSTON .....Blum's Furniture Compa
Joske's of Houst
Sunila
HURST .....W. C. Stripling Compa
SAN ANTONIO .....Levitz Furn. Cor
Stowers Furn. C

WASHINGTON
ABERDEEN .....Goldberg Furnitu
Kaufman Scroggs C
BREMERTON .....Arnolds Furnitu
BURIEN .....Doces Furnitu
COLVILLE .....Egger Furnitu
EVERETT .....Bon March
KELSO .....United Furniture C
LACY .....The People Sto
LONGVIEW .....Donahue's Furnitu
NEWPORT .....Griffin's Fur
OLYMPIA .....Gold Berg Furnitu
Keeton's Town & Countr
PORT ANGELES .....Kaufman Miller C
The Peoples Sto
RAYMOND .....Jensen Furnitu
SEATTLE .....Bon March
Doces Furnitu
SEQUIM .....Jan M. Black Interio
SPOKANE .....Bell Furnitu
Bon March
Burgan's Furnitu
Griffin's Furn
Liberty Furn
Pratt Furn
TACOMA .....Blocks Furnitu
Bon March
The Peoples Sto
Schoenfeld
Stebner's Inc
YAKIMA .....Bon March
The Peoples Sto



IMMONS SPRING SPECIAL $399 to $499

Save $50 to $121 on Hide-A-Bed® Sofas. Now, for a limited time, Simmons offers you the opportunity to save real money on a wide variety of Hide-A-Bed Sofas. Choose from Early American, Traditional and Contemporary styles. Select from a wide assortment of decorative fabrics, Union Linen Prints, Stripes, Plaids, Super-soft vinyls, textured Racing Stripes, durable HERCULON*. The collection includes some supersize sofas, too. And on all, there is *immediate delivery.*

*Registered trademark of Hercules Incorporated for olefin fiber.

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k for this tag on y Hide-A-Bed Sofa. our promise to you immons quality, fort, dependability craftsmanship.

Ardmore $499

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The Hide-A-Bed Sofa only by Simmons

True Value
HARDWARE STORES

Bargain of the month

JET X
Pressure Washer and Sprayer
3.99





Patio: lawn furniture, fixtures, fences, pools.

All these tough cleaning jobs... easy now with Jet-X!

Attach Jet-X to your hose . . . sprays on suds, rinses off dirt. Makes cleaning anything in sight easy as turning on the hose. Includes washer-sprayer, aluminum fan-tip nozzle for close work, 11½" nozzle extension and pint of Jet-X suds.



Home: windows, siding, gutters, mobile homes.



Farm and Business: machinery, barns, floors, animals.

Get this "Bargain of the Month" now while supplies last at your participating True Value Hardware Store.



There are over 4500 True Value Hardware Stores in 50 states. For one near you look under "Hardware" in the classified phone directory.

Yellow Pages

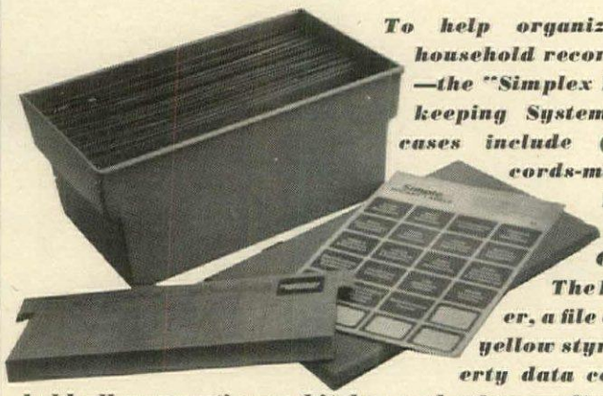
HOME IMPROVEMENT IDEAS FOR

the House Fixer

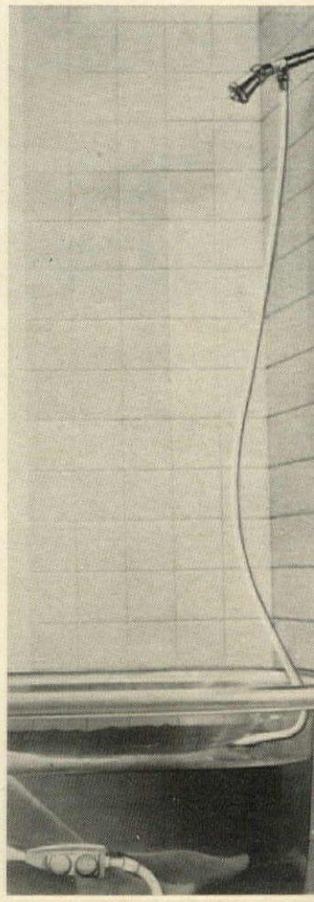
by Will Mor



"Ultraflo" is a new pushbutton way to turn on hot or cold water and mix it at kitchen sink, bathroom lavatory, tub, or shower. It claims to save 70 gallons of water daily and be less costly to install than customary faucets. For new or existing houses, a single, ¼-inch-diameter flexible tube supplies both hot and cold water and yields adequate water velocity without waste. And because the pushbutton controls can be preset to the temperatures and rate of flow you select, you don't waste water mixing it. At the kitchen sink the control panel has eight pushbuttons. The hot button is red, the warm button produces water blended at the temperature you choose, drinking water flows when the drink button is pressed (hard water changes to soft if connected to a water softener), and disposer button turns on waste disposer and cold water together, "low flow" button diminishes water flow as wanted, the "high flow" returns it to normal. "Off" stops water flow. In the bathroom you have hot, warm, cold, and off pushbuttons at the lavatory basin or tub you can choose one of three warm buttons for preselected warm temperatures for a shower or tub-sho combination. Ultraflo Corp.



To help organize and store household records and papers —the "Simplex Home Record-keeping System." Three file cases include (1) The Records-minder. (2) The Bill-minder, and (3) The Check-minder. The Records-minder, a file case in chrome yellow styrene, is a property data center and will hold all warranties on kitchen and other appliances, hi-fi and TV equipment, power tools, sports equipment, insurance policies. The Bill-minder, in bittersweet orange, stores all household bills, expense records, receipts, and includes a Bill Holder, a cork panel with eight push pins to hold bills. The blue Check-minder file case provides organized storage for canceled checks, bank statements, banking transaction records, check and bank books, deposit slips. Matching in size, varied in color, each case has a lift out tray, twelve pocket folders, twenty-four gummed labels. National Blank Book Co.



A whirlpool bath in your own tub is possible with the "Nirvana," a flexible tube unit. You attach one end of it to a shower head and the other to the inside of the tub. No electrical connection or machinery is required—water power will create whirlpool action in the tub for massage. The "Nirvana" can also be hand held for close-up massage and installed in any tub with a removable shower head. Simply attach the diverter valve between shower head and tube won't interfere with customary use of shower or tub. $29.95. Clevepak Corp. Consumer Products Divisi

Anyone interested in that amazingly effective insulating material, rigid urethane foam, should be aware that it is tricky to handle and can be a fire hazard if not protected against accidental ignition. It should be handled only by professional installers. The Urethane Safety Group of The Society of the Plastics Industry, Inc., emphasizes that urethane foam insulation requires protection from heat and flame sources during application and should be covered with a suitable ignition barrier as soon as possible after installation. The USG recommends as a minimum covering such materials as ½ inch fire-rated gypsum wallboard or ½ to ¾ inch thick gypsum plaster on wire lath for interior applications. Fire Safety Guidelines for installation of rigid urethane foam insulation formulated by the Urethane Safety Group may be obtained from: Department U-100H, Urethane Safety Group, The Society of the Plastics Industry, Inc., 250 Park Avenue, New York, N.Y. 10017. ■



The Virginia Slims Tool Kit. Because you've got more to fix than your face.

When something goes wrong, you can fix it yourself with your own professional quality Virginia Slims Tool Kit.

The Tool Kit comes in its own enameled steel case with handy lift-out tray, and includes a hammer, pliers, 2 regular screwdrivers, 1 Phillips screwdriver, tape measure, adjustable wrench, putty knife, safety cutter, and loads of assorted nails, tacks, screws, and picture hangers.

Not only do you get almost every tool you'll ever need, you'll also get "The You Don't Need a Man to Fix It Book," a hardbound, diagrammed explanation of what goes where and how.

And you can get the entire kit for just $20.00 and two pack bottoms from Virginia Slims, regular or menthol.



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Please send me _____ tool kits. For each tool kit ordered, I enclose $20.00 (check or money order payable to Virginia Slims) and 2 pack bottoms from Virginia Slims, regular or menthol.

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Address _____

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Offer void to persons under 21 years of age. Offer good in U.S. only, except where prohibited, licensed or taxed. Offer expires September 27, 1974. Offer good while supply lasts. Allow approximately 6 to 8 weeks for delivery. Hammer made in Japan.

17 mg. "tar," 1.2 mg. nicotine av. per cigarette, FTC Report Sept. '73

ng: The Surgeon General Has Determined
Cigarette Smoking Is Dangerous to Your Health.

June loves to cook. Fred loves to eat.

That's why the MacMurrays replaced their old gas range with these Roper gas built-ins



The MacMurray kitchen is a busy place—cooking up big dinner parties for family and friends. So now June has two 30 inch Roper counter-top gas ranges to cook on. Each has a Tem-trol burner that makes every pot automatic . . . and the precise temperature settings, the instant on-and-off response you get only with gas.

For baking, roasting, and closed-door broiling, each Roper built-in wall uni features two big gas ovens. They're Roper's Continuous Cleaning* ovens that clean themselves while they cook

Remember the MacMurray's great Roper gas cooking when it's time to replace your old gas range. There's a Roper for everyone. Free-standing, built-in, single, and double-oven models. See them at your dealer. Or write Roper Sales Corp., 1905 West Court Street, Kankakee, Illinois 60901.

99 years of quality in the kitchen.

ROPER

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A.G.A. American Gas Association

*A.G.A. Mar

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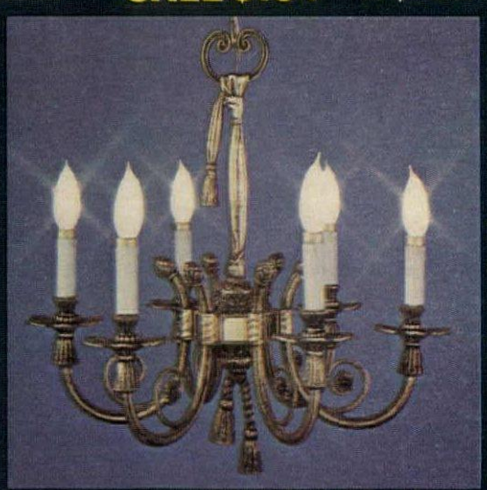
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Add grace and distinction to dining rooms, living rooms, hallways . . . any area needing a sparkling accent of beauty. Never before have chandeliers of such alluring radiance and charm been available at such remarkable savings! Only now . . . from Empress! 50,000 chandeliers in stock. All models custom-built for 8 to 12 foot ceilings. Wired UL approved.



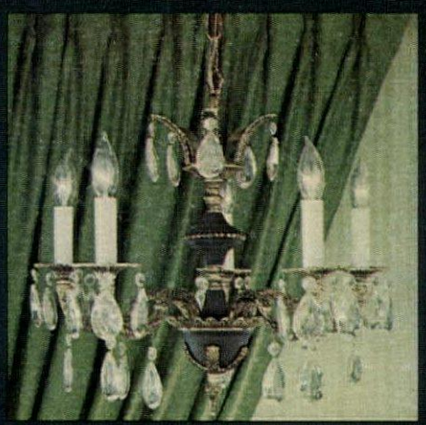
Reg. Factory-Direct $195.00 **SALE $154.00** Compare at $440.00

L 60
an Strass fully cut pol-ead crystal, all the fire color of glistening topped by a lustrous crown. Over 400 crystals. Completely bled. Shipped ready to 4 lights. Height—15"; um width — 17½"; — 15" (adjustable).



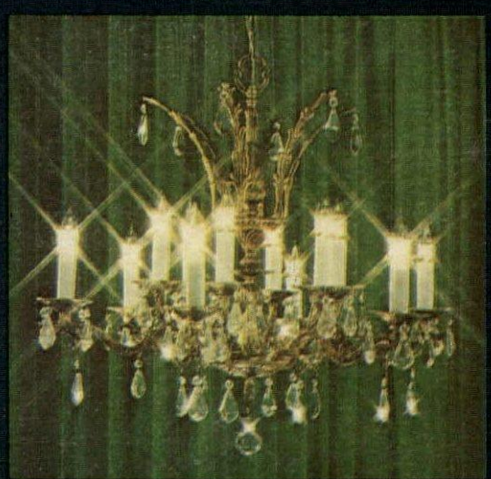
MODEL 25
ant simplicity and time-styling in a hand-cast terpiece with solid bronze and tassels. Position s and it's ready to hang. ghts. Height—20"; Max-n width—20"; Chain— (adjustable).

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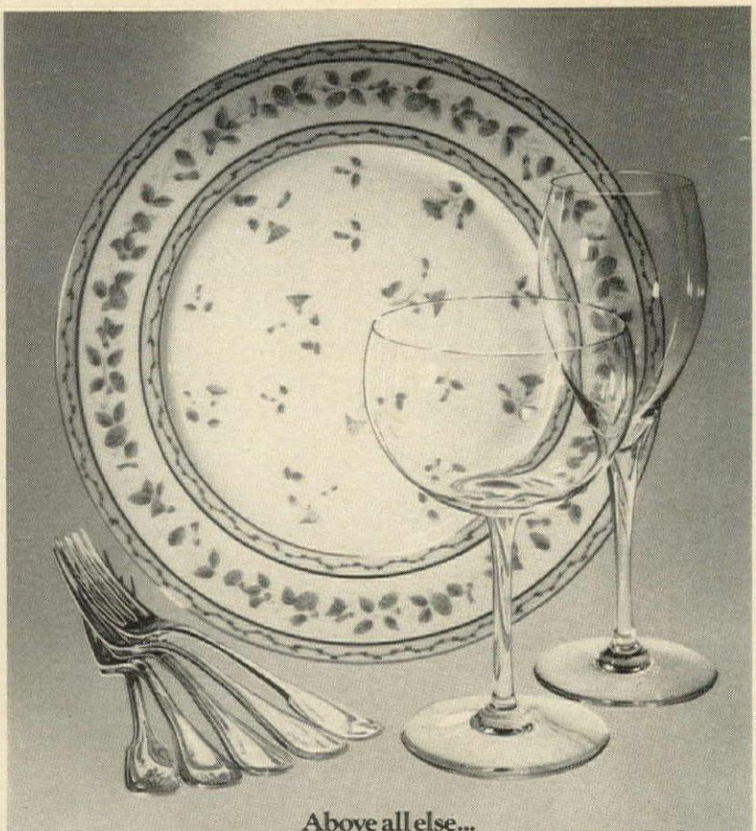
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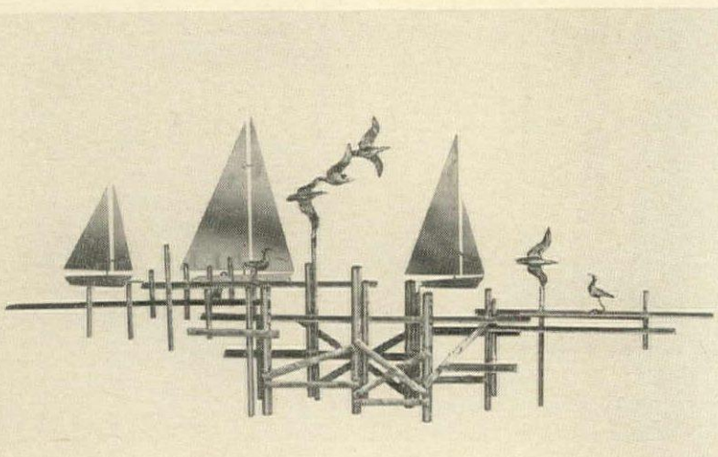
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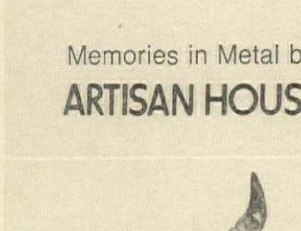
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NOTES TO HELP YOU DECORATE-IT-YOURSELF

New kits, new courses, new products, and some new ideas

BY PATRICIA CORBI

A lot of the adventure in doing things yourself is keeping up w new techniques, the latest kits and products, and in the knowi about services that shops offer, special classes that are availal There are all sorts of new helps for painting and wallpapering, se ing and weaving, as well as new lighting that stimulates plant gre ing, new furniture kits, stenciling ideas, and more.

How-to classes can be especially helpful, and there are so excellent courses available this summer. To find out what particu classes will be offered in your area, call your local YMCA. I instance, in Chicago the YMCA will have summer classes in terr ium building, rug making, as well as workshops in all forms stitchery. The Houston "Y" will have four-week sessions in seash art, basic household repairs, and organic gardening. For a comp hensive directory of craft courses, with a listing of museum wo shops, art centers, and colleges that offer degrees in crafts all o the country, send $3 plus your local sales tax to: ACC Publicat Department, 44 West Fifty-third Street, New York, N.Y. 100

In New York City there are some outstanding opportunities learning various things: ***To learn how to do painted finish*** there is an accelerated two-week class from June 17 through given by a nationally known expert, Isabel O'Neil. For informati write The Isabel O'Neil Studio-Workshop, 177 East Eighty-seve Street, New York 10028. ***If you have done ceramics and wou like to go further,*** there is an advanced ceramics course in Ju For details, write Greenwich House Pottery, 16 Jones Street, N York 10014. (There are also teen-age workshops going on there of July.) ***For découpage,*** a basic course consisting of two-h sessions for five consecutive weeks begins in June. For the advanc there is also a course in repoussé. At Adventures in Crafts, 218 E Eighty-first Street, New York 10028. ***Quilting classes*** can be ranged with Beth Gutcheon, Box 461 Canal Street Station, N York 10013; also with Josephine Rogers, 32 West Eighty-seco Street, New York 10028; and through Such Outlandish Stitch 222 East Eighty-third Street, New York 10028. ***A stained gl course*** is offered by Durhan Studios, 115 East Eighteenth Str New York 10003. ***Instructions in gold leafing and antiq furniture restoration*** are given by European Craftsmen Limit 1456 Second Avenue, New York 10021. ***Basket making, we ing, macramé classes,*** both day and evening, begin in June the Craft Students League, West Side YMCA, 840 Eighth Aven New York 10019. Learn ***basic carpentry*** in six workshop sessi at The Lady Carpenter Institute, 405 West Thirty-seventh Str New York 10018. ***Batik and textile painting*** will be taught summer sessions at the School of Batik Painting, 64 West Eigh fourth Street, New York 10024. ***Knitting, crocheting, and t estry weaving*** classes begin in June at The New School, 66 W Twelfth Street, New York 10003.

There are ***wonderful needlework courses offered throug***

Continued on page



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"How-to classes can be especially helpful. To find out what particular ones will be offered in your area, call your local YMCA"

DECORATE-IT-YOURSELF *continued from page 30*

out the country. A particularly attractive and worthwhile seminar will be held in Nantucket from July 8 through 12, with Erica Wilson personally conducting the lectures and workshops in her own house on the island. The subjects will be crewelpoint, stumpwork, bargello, gold and jewel embroidery, and whitework. Everything, including accommodations, is complete with the seminar. Write for the brochure to Erica Wilson, Nantucket Seminar, 717 Madison Avenue, New York 10021. Another ***embroidery and canvas workshop*** will be organized for summer sessions at The Elsa Williams School of Needlework, West Townsend, Mass. 01474. To find out if there are classes in quilting being organized near your city, write: Leman Publications, Box 394, Wheat Ridge, Colo. 80033.

In addition to the new summer courses, there are also some great new products and kits that can help you decorate. ***Tile Appliqués are wonderful brighteners*** for baths and kitchens. They come in the standard tile size, and all you do is peel the paper away from the back and stick them on. You can use them on any color tile and the opaque colors are clear and bold, the designs strong and graphic. They are waterproof, washable, and not affected by steam. By Contact, Tile Appliqués come in packages of 12 for $1.98 at department, hardware, and paint stores. ***Making your own furniture*** can be easy if you begin with the simplest design and a complete kit. A wooden chest is a good first project—the kind with straight lines and that opens for storage. ***And with stenciling*** it could be very decorative. The chest kit is in five pieces of pine, all cut and sanded, with hardware and easy instructions. When finished, it measures 17½ inches high by 16 inches deep by 30 inches wide. (The chest could also double as a window seat or a table.) To order: Kit is number 16287KOO-Kit, $34.95. UPS Express. ***To stencil*** use the De Home Decorating Kit by Bis and Lord. It has 17 die-cut s cils, 6 paints, 2 brushes, and a tailed booklet of instructi Number 86140300, $22.50. C and stencil kit from Yield Ho Dept. 108, North Conway, N 13860. From ***Shaker furnit kits*** you can make chairs, tal benches and more. Each kit tains all the materials needed cluding hardware, glue, ligh dark stain, sandpaper, and sin step-by-step instructions. Onl screwdriver and hammer are ne ed and there is no cutting or s ing involved. Each piece is cisely fashioned to assure a per fit. Write for the catalogue of k Shaker Workshops Inc.; Box Concord, Mass. 01742. ***Six k sized sheets*** can turn a whole l room into a fresh new scene— can make two pairs of curtain ruffled bedcover, ruffled pil shams, a 72-inch round tablecl and a bed canopy—and the terns and sewing instructions all these are together in Butte pattern number 3463, $1.25. ***more decorating-with-she ideas*** there is a great pampl that tells and shows you how make ten items: how to cove wall with both plain and shir fabrics, how to make a slip co for a director's chair, how to m a window seat cushion and m Called *The Unending House,* booklet is full of explicit instr tions and illustrations in black white and color, $1 from Mart P.O. Box 912, Madison Squ Station, New York, N.Y. 100 ***You can mend your own gl and china*** with a fascinating that includes all materials nee to restore or mend china, por lain, pottery, and glass. There absolutely no firing necessary, a you can remold broken and m ing pieces and restore finishes a glazes. The Master Mending Ki $14.95, plus state sales tax, fr Atlas Minerals & Chemicals vision, ESB Incorporated, De G; Mertztown, Pa. 19539. ***To s imaginative displays of wa coverings, floor coverin paints, and handy products,*** y can go to one place that is not o set up for self-service but also h a trained staff to give expert a vice. There is an eye-boggli array to choose from at Janovi Plaza West at 159 West Seven second Street, New York. ■



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A great American idea

HOW THE ROBERT KOTURS GOT A POND

BY BEVERLY RUSSE

"When I knew we could have a pond, it was like giving me the best present of a lifetime." Sheila Kotur and her husband Robert bought an old 18th-century inn in New England two years ago. It was almost a total wreck when they moved in—it hadn't been occupied for almost 3 years—and needed their love and attention to bring it back to life. They turned the old taproom into a living room, made a brick terrace beyond, put in a super black slate bathroom, scraped down all the doors, replaced moldings on the ceilings, removed coats of paint to reveal old stenciled panels. When the inside was more or less finished, done mostly by them at weekends, except for major plumbing and carpentry, they turned their attention to the outdoors. Summers in Massachusetts get very hot and humid. They wanted to enjoy the garden. A meadow became a croquet lawn, a mound of overgrown shrubbery and trees turned out to be a beautifully landscaped rockery when they removed 6 inches of topsoil. Meanwhile their two daughters played in a plastic pool, filled with water from the garden hose. "We thought if only we had a pool!" Last summer, when the temperature lingered for days in the 90s, they checked with the bank and drew up some plans for their own pool—next year. "We'll have it behind the rockery, somewhere it can't be seen too easily—after all a modern pool doesn't quite fit with the house, does it?"

But wait, what about the spring?

"We have a 500 foot hill," explained Robert Kotur, "so water runs down and collects at the bottom. In the old days, the house was exempt from all taxes, because there was a chute taking the water across the meadow and down to the old Hartford to Albany Pike for horses."

The water hole at the bottom of the hill had a tiny clapboard spring house over it almost hidden with undergrowth when the Koturs bought the property. "I don't think the people who owned the place before even realized there was water on the land," Sheila added. "The spring house was a protection for wild animals, to prevent them falling in, and to keep leaves from clogging up the source." Water that overflowed from the spring house, they noticed, just continued on down the hill and dispersed into the ground, which is very sandy and coarse in this part of Massachusetts. Would it be possible to tap this supply and make a natural pool? Wouldn't that be less expensive and more enjoyable than an artificial man-made swimming pool?



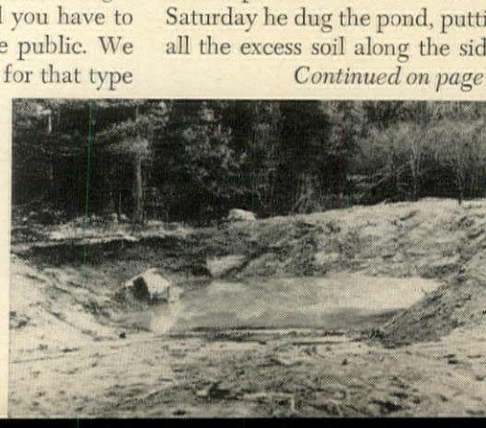
Finding experts to answer these questions wasn't so difficult. "We got in touch with the area Conservation Department," Robert continued, "And they did a soil test. I gave them a description of the spring and what we wanted to do. An expert came to the house during the week when we weren't even there. They told us the soil was porous down about 24 inches with 3 or 4 layers of sand. They suggested that we put in a bigger test hole." *Cost of this initial advice: Nothing.*

"Lots of people don't even know the county conservation offices exist," Sheila went on. "But you just find the local office in the telephone book. They are wonderful people. They tell you about federal subsidies for ponds but you have to have a regulation-sized pond to get this sort of grant, rather larger than we wanted, and you have to open the pond to the public. We decided not to apply for that type of funding." To get a test h made, Robert Kotur made sc calls "and a fellow came in wit backhoe with a shovel and du small, 12-foot square, 6 feet de The idea was to see how the wa level maintained during the su mer dry season. If the water re went down, then the pond was terribly feasible, but if it held within a foot or so the whole ti it was safe to plan someth larger." *Cost for the test hole; for an hour with the backhoe shovel.*

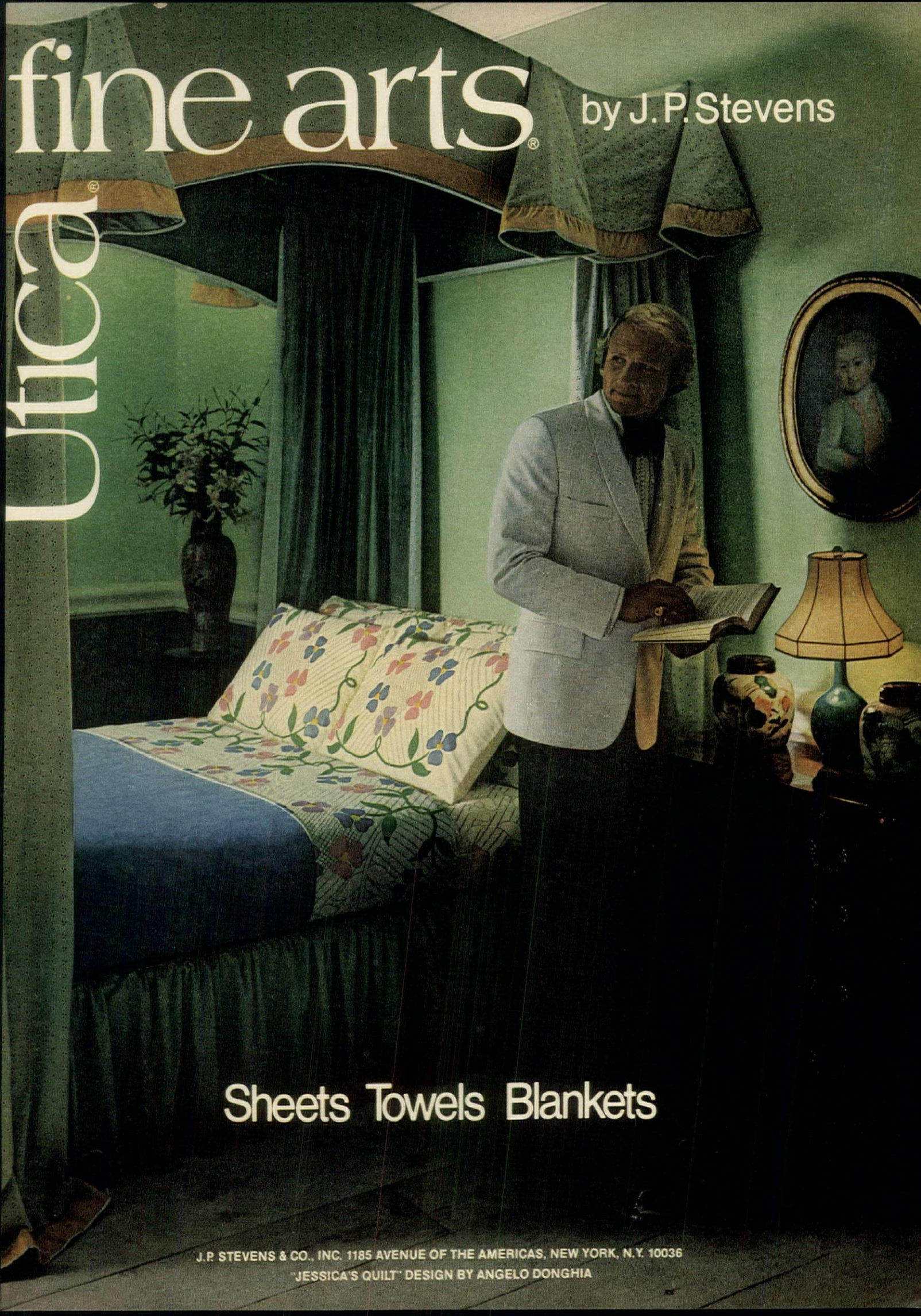
The Koturs' test hole not o held water all through the months, but it attracted hundr of frogs. "They seemed to co from nowhere, we got so exci when we realized the other w life that water would attract. . The best time, they were told bulldoze the big pond would be winter; if the ground was partia frozen the heavy machinery ne ed for the job would not dama the soil.

"I found out through our c penter the name of a fellow w specialized in ponds. But after tempting to get him to come fo or 3 months, without success, finally admitted he didn't want do the job," Robert Kotur co tinued. "We really should ha learned by now after two ye working on the house, that if y don't work out something w someone in the beginning, yo better give up and go on to next person. I'd wasted th months. By now it was Decemb I had to move fast otherwise cold weather would be gone a we'd have lost the opportunity having a pool next year. Just af New Year's I located a qua worker who had the right equ ment, a huge 16-ton $60,000 m chine with a smooth edge, that c tilt, pull, or push. Not only was a machinery expert—he uses t thing like we use a knife and fo —but he was also something o landscape artist. In five hours o Saturday he dug the pond, putti all the excess soil along the sid

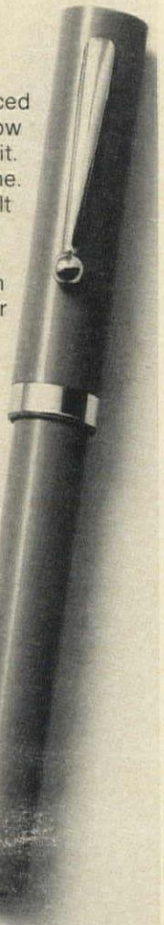
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Excavating machine swings into action, TOP, *to dig out the pool,* RIGHT, *which finally measures 60 feet long by 30 feet wide.*


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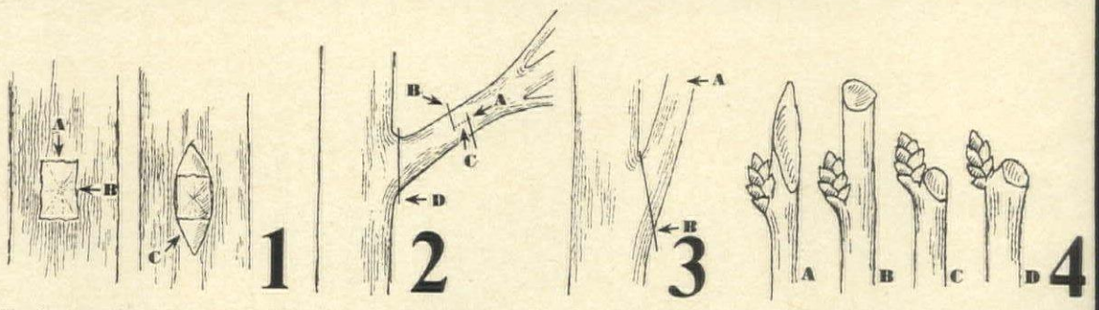
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Pruning

AN EASY-DOES-IT GUIDE

BY WILLIAM B. HARRIS

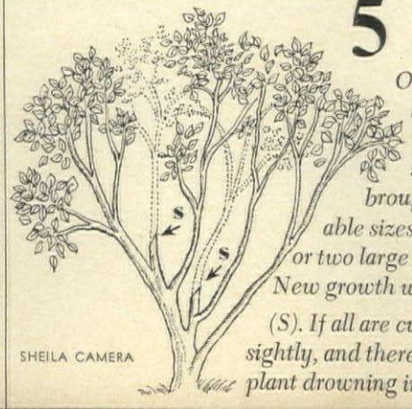


1. *Square bruises won't callous top and bottom (A), but do on sides (B). Cut into undamaged bark, top and bottom (C), to form ellipse of whole bruise for callous to grow. Paint heartwood until calloused over.* **2.** *Undercut evenly (A) until saw binds; downcut about an inch toward trunk (B) to a point just below top of undercut. Branch will break neatly at (C) and not strip bark. Cut at trunk (D) to remove stub, staying just out of trunk's heartwood. (A) and (B) cuts should be used to sever tall, heavy, upright limbs, which can then be cut at desired point.* **3.** *Branches that angle acutely (A) produce weak crotches, which will break and ruin symmetry. Remove early in the plant's life at (B) without sawing into the trunk's heartwood.* **4.** *Pruning twigs or small branches: Always make the cut on a slant. (A) Too slanting; (B) too high; (C) too close to bud; (D) correct, there is enough of the live bark remaining to nourish the bud and the callous growth.*

Pruning requires a bit of specialized knowledge and practice. Like watering potted plants, it is considered one of the few "arts" of gardening, a term dictionaries define as "skill in performance acquired by experience, study, or observation." In the hands of some gardeners it approaches fine art. Pruning is important, for woody plants should be kept tidy, prettied up when they sag or otherwise get out of shape, restricted in growth when this is desirable, and induced to maximize the qualities for which they are grown—for fruit, foliage, form, or flowers. (Pruning fruit trees is not a part of this discussion. There are many excellent books. Also, suppliers of fruit trees provide instructions, usually without charge.) Pruning is not generally understood by gardeners and it is a skill good ones usually acquire last. Although I bought pruners with my first trowel, as well as a formidable number of other gadgets, the pruners were used mostly by my wife, Miss Jane Grant, for cutting flowers. Much later when the first shrub we planted, a forsythia, became overgrown, I retrieved the pruners and cut some old canes from the crown. And bent the blade. "It's lopsided," Miss G. said of the bush, "and you've ruined my cutters [whenever she gave a tool a name it never changed]. I want a pair of my very own." So she got them, but nothing could be done about the forsythia—it wasn't pruned; it just was mutilated a bit, but nature, eventually, made it look like new. Much later, when our shrub border could wait no longer to be pruned, I armed myself with various garden books, studied them for differences (there were none), bought recommended tools, and started forth on what that cheeky little girl I lived with dubbed "Harris's battle of the branches." I had waited too long. Almost everyone does. The border looked awful afterward. But it recovered quickly . . . so the books were right. I'd made a few mistakes, and nature also corrected those, although less quickly. Subsequently I pruned what should be pruned every year. Well, almost. If away or for any other reason I miss a cycle, I no longer have a sense of guilt—there will be just a bit more pruning to do to that group the next time around. Fortunately, pruning is done in cycles throughout the year—miss the one in midsummer, and you can still catch those done at other times.

Few tools are needed. Experience has taught me to buy them of stainless steel of the best quality, which is invariably the most expensive. But they last a lifetime, literally, and rarely need sharpening. Needed are a sharp pruning knife (curved like a scimitar and about 5 inches long) for soft twigs ($5-$8), hand pruners for green branches up to an inch in diameter ($15-$18), two-handed loppers of the largest size to lop off branches up to 2 inches (about $30), a curved 18-inch tree saw for large wood ($12), and handpowered hedge shears (up to $20). To economize: skip the loppers, the saw will do most of their work, except to cut large old canes from shrubs growing from a crown. Be careful not to use pruners or loppers on wood beyond their capacity—force applied to the ends of their

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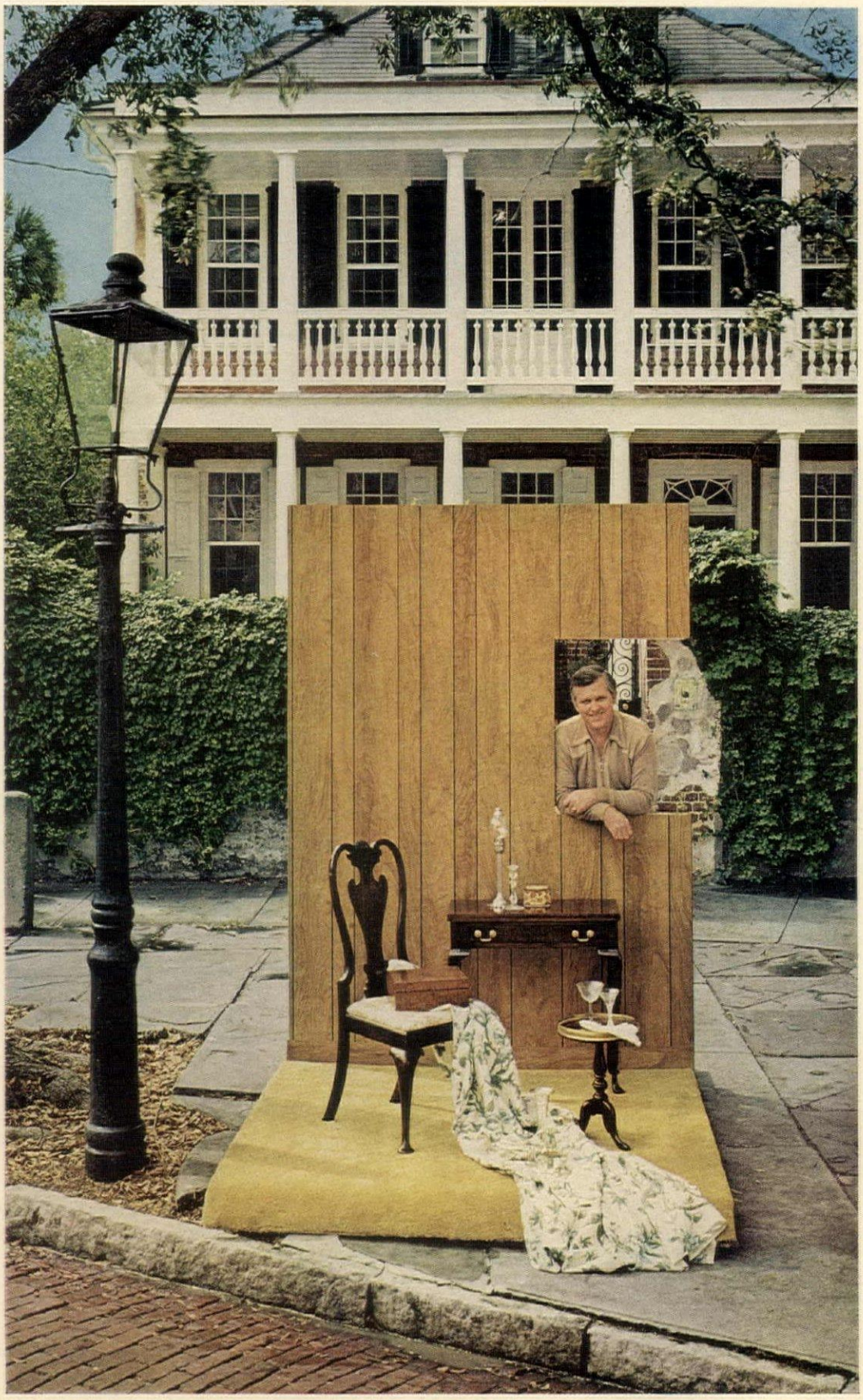


SHEILA CAMERA

5 *Overgrown rhododendron, lilacs, and other tall-growing shrubs can be brought down to reasonable sizes by removing one or two large branches annually. New growth will come from stubs (S). If all are cut, the bush is unsightly, and there is danger of the plant drowning in its own sap.*

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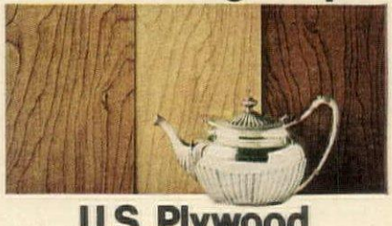
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The Paneling People

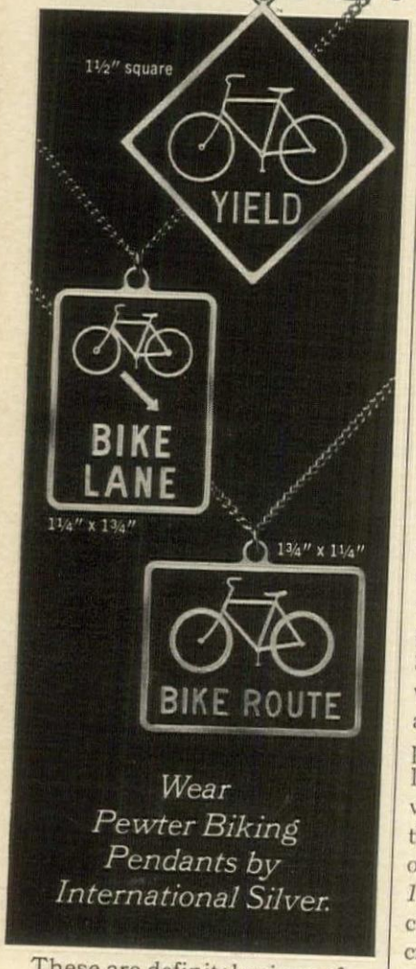


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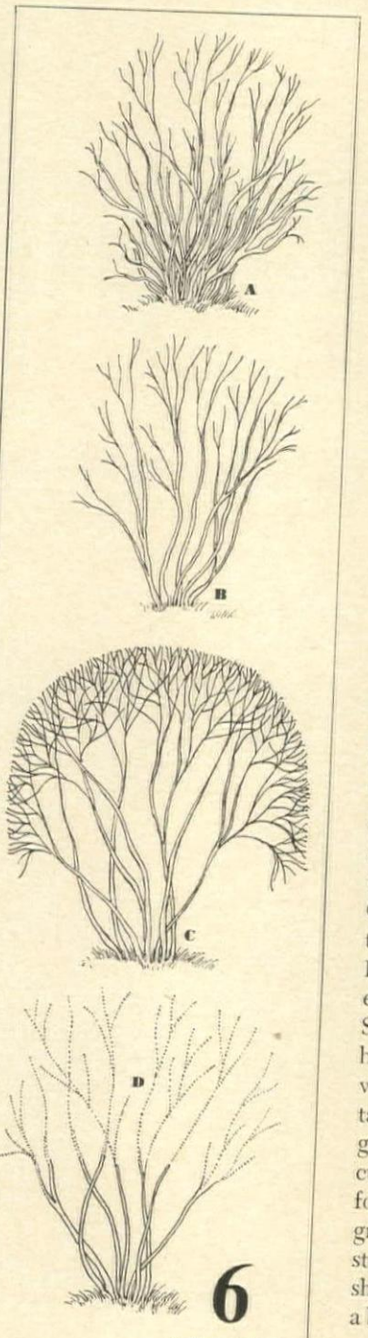
"Pruning is done in cycles throughout the year—miss the one in midsummer, and you can still catch those done at other times"

PRUNING *continued from page 36*

handles is multiplied enormously by leverage; the blades will bend making a clean cut impossible. Use an asphalt-base paint on all wounds over an inch—some brands have round brushes inserted in their stoppers. Wounds should be painted annually until completely calloused to prevent spread of rot into heartwood.

Now let's examine how pruning cuts are made. They must all be slanting, for this causes the wound to be elliptical in shape, its axis always pointing toward the end of the trunk or branch. This is the direction in which bark grows. And as it grows it will callous over a wound. Bark will not callous over a branch or twig cut at right angle—in a circle, in other words. Such a cut results in a stub, which will continue to die back. This is also the reason you have to cut into perfectly good bark above and below a square bruise and shape the whole wound into elliptical form—the square top and bottom would otherwise never callous *(drawing 1)*. A large branch needs an undercut about a foot out from the crotch, then an over cut (downward) about an inch toward the trunk or sustaining member—the weight of the branch snaps it off neatly at this point, which is far easier, regardless of how strong you are, than trying to hold the unbalanced weight of a long branch in one hand while sawing it off with the other. The undercut keeps bark from peeling to the trunk when the limb falls. The stub is then easily removed *(drawing 2)*. Branches shooting at a sharp angle *(drawing 3)* have what is called a weak crotch. It is best to cut them out before storms (wind or ice) break them and destroy symmetry. Elm and poplar tend to develop more of such crotches than maple or oak.

You will obviously prune more twigs and small branches than large ones. At this point maybe you had better go out and cut a branch about 18 inches long off any shrub and look at it carefully. You see the buds and the little branches that are on it? If not a dogwood, those buds and baby branches appear at intervals on the top, bottom, and sides, not really haphazardly—the placement is characteristic of that particular shrub. (Most dogwood buds, *C. florida*, show on the sides.) First choose the bud for the direction you want the new growth to take. Now make a slanting cut so that enough bark is left to feed the bud on the pruned side *and* supply sap to bark that will callous the cut. Otherwise nutrients will be cut off, the bud will dry and drop, and the branch itself will continue to die back into good wood. Watching the direction in which a bud will grow will determine how well you shape the plant. When pruning back a twig to its crotch be sure not to leave a nub or make a cut that is too slanting *(drawing 4)*.



6

SHEILA CAMERA

Twiggy shrubs growing from a crown (A) are pruned by cutting out branches from the base (B); crew cut (C) is unsightly; to force growth from bottom, prune as in D. Shear or prune yews when growth starts in the spring.

When pruning shrubs growing from a crown—forsythia is an example—use a lopper to cut out aged canes from as far down as possible. This is a bit easier if a cut is made 2 feet or so high to remove the weight; then lop off the remainder. Thinning this way induces growth from the crown; when you get too much new green growth, cut out all of the shoots except two or three of the strongest with the hand pruner. If this pruning of new green wood is done every spring, and old growth cut less often, it is easy to keep the plant looking sprightly.

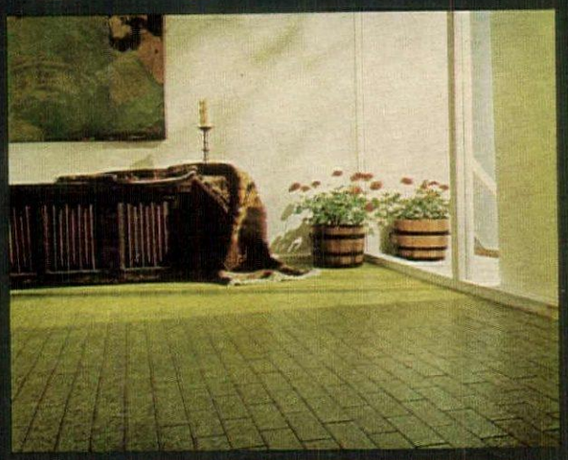
Many years ago a friend bought one of Litchfield's lovely old houses whose grounds had been long neglected. Shrubbery close to the house darkened many windows. She was an accomplished gardener from the semitropics of Palm Beach, with no idea how one handled northern deciduous and broadleaf evergreen plants. Some branches were 3 inches thick. Our own shrub border was new-new, so I didn't know any more about this kind of problem than she did. Other friends wanted her to take them out and plant new shrubs. But she said she didn't have enough time to watch them grow. So I went to the nurseryman who had helped me earlier with soil and whom I had come to know and talked him into looking at these giant bushes. He told us that if we cut the big branches to within a foot or so of the trunk that new growth would appear on the stump. But only a few big limbs should be cut each year. He lent us a book, which we both studied.

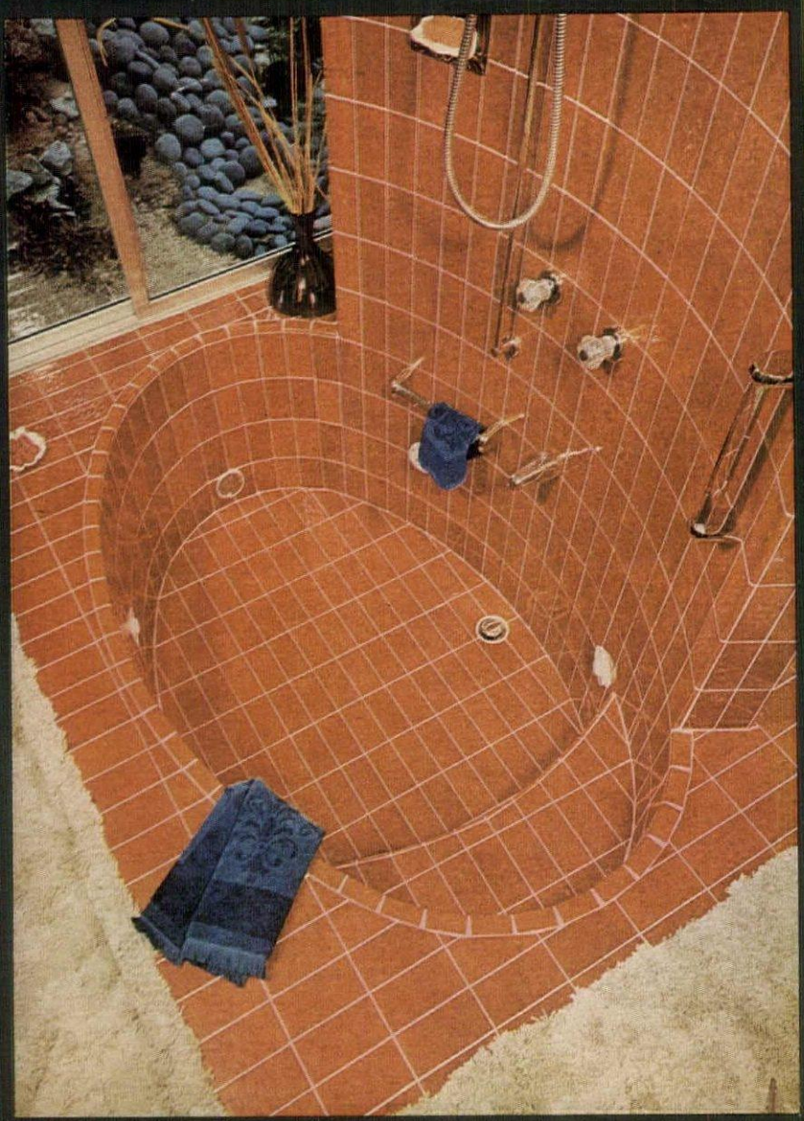
This is pruning that can try your soul. You can make cuts that will let you break off a large vertical branch without stripping bark *(drawing 2)*, then saw through 2 or 3 inches of wood on a slant at the proper point above the trunk—but which one do you cut *(drawing 5)*? That's the question only answered

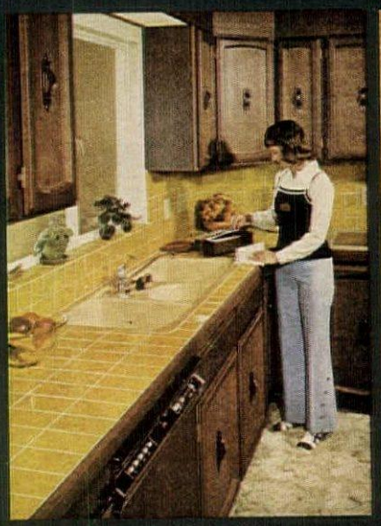
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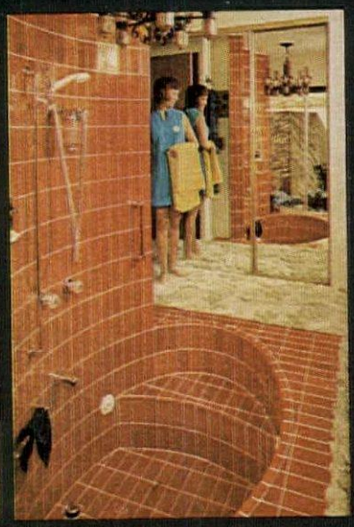
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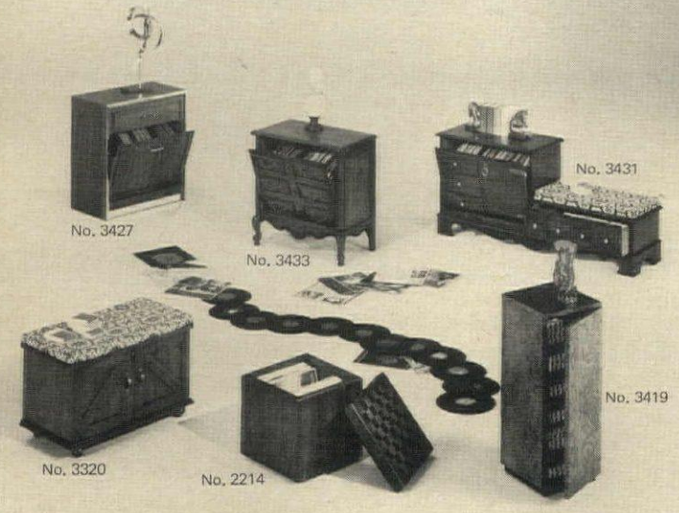
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"Study the plant's structure from every angle . . . if in doubt, don't cut"

PRUNING *continued from page 38*

in your mind's eye, if that's a place. But you should have an idea how that shrub shaped itself before it went rampant, then imagine how growth from the stump will look in a couple of seasons, and decide which big branch you will cut next year. All at the same time. This facility is called structural visualization, an aptitude enabling one to place diverse three-dimensional objects in a limited three-dimensional field. Some are born with it; others, like myself, learn to acquire it after committing numerous mutilations, but as noted earlier, nature takes care of your cover story. Fortunately, the owner of the house had a fine visual sense of structure (women seem to be more endowed with it than men). I recall removing a very large branch about 15 feet high and wincing at the hole it left. "Well," I said, "you can say that opened up the window." She was calm. "You can also say it's progress," she said. And all her pruning (I handled the heavy work) turned out to be just that in a few years.

If you read extensively about pruning, you find that all experts urge caution and patience in its practice. There should be a need . . . observe carefully and envision the plant *without* the branch you are about to prune . . . study the plant's structure from every angle . . . if in doubt, don't cut, for the branch can't be brought back for credit . . . learn how various shrubs and trees should grow by observing good specimens, for many kinds grow well without extensive pruning . . . "Although heavily armed," one observer says, "don't attack, the plant is quite tame."

What branches do you prune besides dead or diseased branches, which are obvious? Here are some points.

If you have bought a bareroot shrub or tree, prune off broken roots and one-third of its top to bring roots and top back into balance.

Shape young trees or shrubs early in their lives (when well established) to keep them from "going wild." Examples: prune back leaders on dwarf conifers or they won't stay dwarf; permit only one straight trunk to grow, and if leaders develop low on them, prune all except one to keep a weak crotch from developing. Prune back hard any suckers growing from the surface around a trunk of a tree or you will grow an unsightly bush. Remove all but a few strong leaders from the crowns of deciduous shrubs *(drawing 6)*. Prune out excessive twiggy growth soon after it develops on flowering crabs and other twiggy, small-flowering trees or shrubs to keep them from growing askew, as well as to provide good interior air circulation to help prevent mildew. Prune all growth coming from below the base of grafts or budded plants, or popping through the surface from the roots of such understocks, for they are a different variety, stronger than the hybrids, and will take over the plant if left. Hybrid roses, for example, are nearly all grafted on *Rosa multiflora*, a white nonentity with huge thorns (grafts or buds are easily recognized as thickened growth near the base—if planted below the surface, dig to find them). And if you shear only the tips of twiggy shrubs, the plants will look as though they have crew cuts *(drawing 6)*.

When to prune is always a question. It is easily answered: with deciduous trees, anytime except early summer, for subsequent growth will die if it doesn't mature before winter. Needle evergreens, on the other hand, should be pruned very early in the spring—just before growth starts, but only immature branches; those over a year old seldom have eyes below the cut on which new growth will develop.

Pruning flowering ornamental shrubs for a better quality of bloom and to keep them a reasonable size is based on the time they flower—information easily found in garden books or catalogues. Those that bloom on branches *grown the previous year* should be pruned when they have grown to the desired size immediately after flowering. Forsythia and prunus are examples. These kinds may be pruned back hard, but shrubs like philadelphus, deutzia, woody buddleia, and azalea, which produce new growth as they flower, need only thinning, the spent flowers removed to prevent the formation of seed and hence enhance vital-

Continued on page 43

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PRUNING *continued from page 40*

ity. Shrubs that bloom on *new growth in late spring or summer* are pruned in very early spring or winter—gardeners generally choose winter to lighten their spring work. There is a long list of these, too: berberis, caryopteris, hydrangea, and kerria are the best known. Evergreen shrubs (needle and broadleaf) need pruning only for shape and size. Shade trees are usually pruned in late winter and early spring when their outlines are clear, except the "bleeders"—maples, birches, and yellowwoods, which are pruned after full leaf.

The next time you see a neatly clipped 4- to 5-foot hedge examine the sides. Almost invariably they will toe in. And even if exactly perpendicular to the ground, the bottom of the hedge will be thin—instead of starting from ground level, its fine coat of green begins a foot or more above its shoes. The reason for the toe-in: No bottom line was used to guide the pruner, moreover, those without considerable proficiency with hedge shears tend to cut deeper from a standing position as they move down a side. As hedges are leafless at the ground because of less sunlight, wedge or slope the sides of a hedge in the top to let the sunshine in (the wedge need not be pronounced). If your back isn't supple enough to permit the palm of your hands to touch the ground without bending the knees, sit or kneel when pruning or clipping low branches, don't bend over. That nugget is from personal experience, too.

Next spring thin those perennials that grow from a crown. (Thinning is really pruning, you know.) After new growth appears in early spring, leave only the strongest shoots—perhaps less than half of them. The roots will be appreciative, for they will have less top to support and will feed what is left better—no runts will grow, so to speak, in the litter. And there will be lots of air circulating, which will inhibit molds. Flower heads will be bigger, flowering side shoots stronger. Delphinium, helenium, gypsophila, peonies, garden phlox, *Chrysanthemum maximum*, and fall-blooming asters will be the better for it. And you have no tools to buy. Use your fingernails. ■

This is the fourth installment in a series about practical gardening based on the personal experience of the writer.

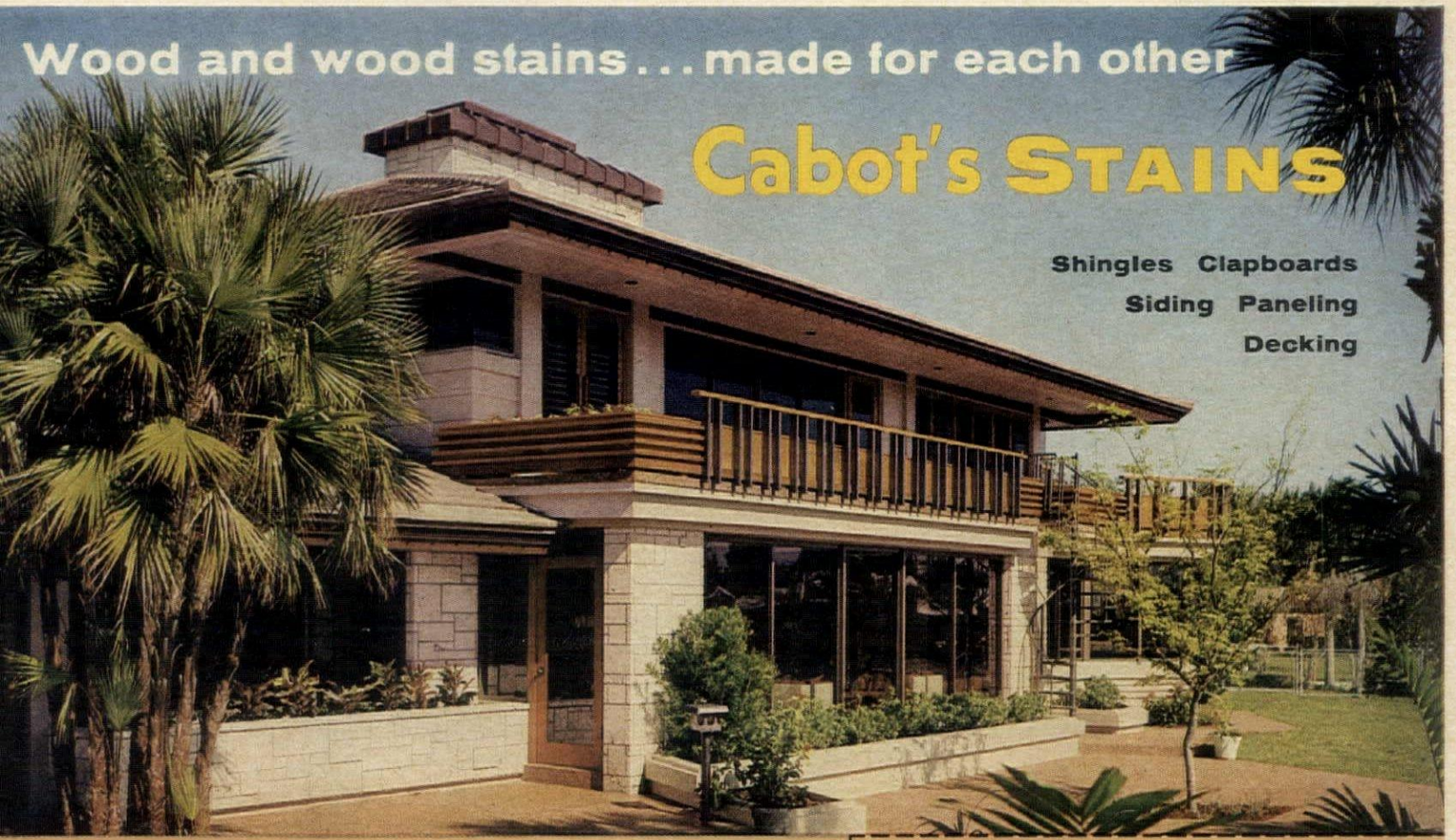
THE KOTUR POND *continued from page 34*

smoothing it out and contouring as he went. He picked up great trees that were in the way as if they were matchsticks and replanted them elsewhere on the land and huge boulders that we could never have moved ourselves." The pond developed a natural character as the Koturs stood and watched; it was to be irregular in shape, like a real woodland pool. Finally it was about 60 feet long, 30 feet wide, and 6 feet deep in the middle. The shallow end where the children will bathe is in the sun, the deeper part in the shade. *Cost of the pond bulldozing: 5 hours at $25 an hour.*

The next weekend when the Koturs returned to the house, they were shocked to find that the pond had not filled all the way with water. "The little test hole filled up so quickly, we thought a pond would be there almost immediately. We called up the contractor who said we shouldn't worry because it was cold so water was flowing slowly. And the soil is porous, but once it reaches saturation point, which it does eventually, then water stops seeping out and it begins to fill more rapidly." Gradually over several weeks the water level rose foot by foot and everything went as planned.

"But we've since discovered that ponds are very temperamental; we heard of other people who had two ponds dug next to each other. One filled and the other didn't. It depends on the soil, how the water runs. You just have to wait and see. If a pond doesn't fill there are certain measures to correct the situation. Get it drained, get a special mixture that well-diggers use and rake this into the soil, so that a barrier is formed, and try again." To settle the mud at the bottom, once the pond was filled, the Koturs had some coarse sand hauled over from a nearby sand and gravel company. This was shoveled around the sides and raked across the bottom, "to make swimming more pleasant." *Cost of 2 tons of coarse sand: $60.*

This summer, the Kotur family look forward to the fun of the pool and lots of wildlife watching. Sheila added: "We've already noticed deer tracks up to the edge, "We might buy a couple of swans and see if they'll live with us. I'd like to plant water lilies." They're already planning the second act. "We thought we'd ask the contractor to make a waterfall where the spring flows into the pool." ■



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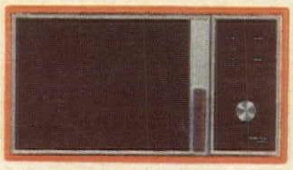
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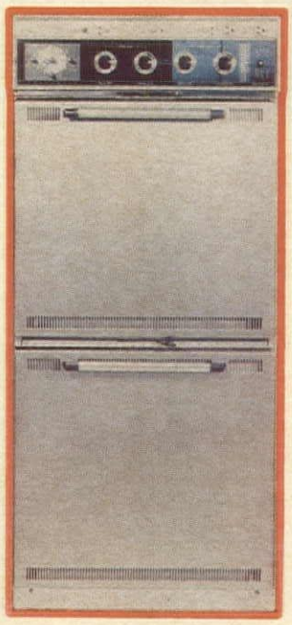
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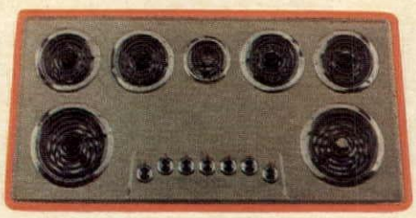
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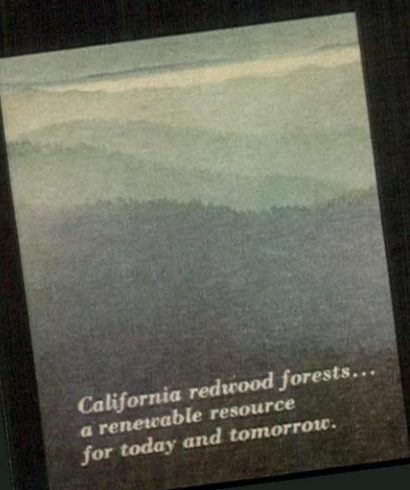
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How to work your way out of a box

we feel restless at this moment, there is ood reason for it. Leading educationists, sychologists, and sociologists observe at we are in the midst of cultural change. transformation of consciousness is go- g on all over the world," says Dr. William win Thompson, Professor of Humanities, acher at the new educational center Lind- farne, author of a provocative book *At the dge of History* (Harper & Row). And he dds: "The transformation of culture is in- eparable from the transformation of the dividual. We are not so much concerned ith what to do as how to be."

This question of how to be is prompting ts of exciting personal changes in every- ne's life. Today's concern for healthier ing, better nutrition, emphasis on physi- l well being, the understanding that we n use inner energy to maintain peace of ind, are all part of the new culture mix. breaking out of the box of old habits, a aching for a new and better way to live. e want to live more sensitively, more nsuously, finding the time to do all the ings we really want to do.

It's not surprising, then, that we should nd ourselves making dramatic changes home. Remodeling, adding on, making er our personal surroundings to fit the pansive, romantic New Age living. We're working our way out of the architectural box, because we're ready to venture into more exciting dimensions.

We start this issue with stunning examples of how some people have already broken through structural barriers. Mr. and Mrs. James Cutts, page 48, asked architect Walter Ramberg to burst their box by adding on a second story and new wings. Result: Inside, almost every right angle disappeared as spaces opened up, heightened and stretched. Architect Warren Cox broke the conventional skin of his Victorian house in Georgetown, page 52, by putting in lots of arches and circles, linking spaces to give the old shape a new dimension. Charles Marks applied his architectural talents to a city apartment, page 56, transforming something very square into something extraordinary, with fabulous curving walls that can be moved out when the family moves out.

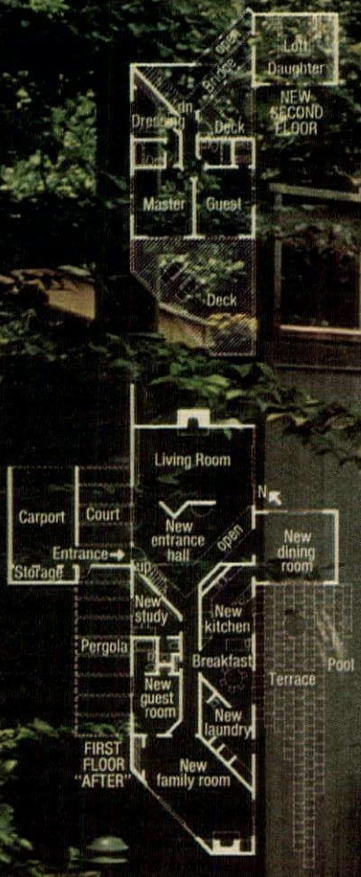
Transformations may go on outside, just as well as within the house. Jack Lenor Larsen added to his country retreat . . . a conservatory plus a man-made pond in a remodeled meadow, which has become an enchanting picnic place and wildlife sanctuary where he can *feel* nature, page 82. On page 80, a city roof has been made-over as play space, giving younger members of the family a chance to feel and really enjoy the outdoors.

These are all dynamic innovations to help you start planning your own environmental changes and get you on your way to living with more sensibility. Of course, your revisioning of living is going hand in hand with the idea of shaping mind and body to meet New Age criteria. We are all aware of how diet can make or break personal performance. How physical exercise can extend the opportunities for living a freer, fuller life. We have two personal prescriptions from two great doctors, Denton Cooley, page 74, and Hans Selye, page 75, which will inspire you to keep up your own good health program. (And should any slimming be necessary, we have ten diet sherbets to see you through summer, starting on page 93.)

Slipping into New Age gear may sometimes call for courage and discipline. Remodeling, changing, making over may be hard to do, even agony to go through, but it's always worthwhile. **The important thing, reminds Dr. Thompson "is to begin to live it rather than talk it, so that you begin to move with life rather than through life. There is more pulse to this new life, a new rhythm. There is sunlight and space in which to breathe."**

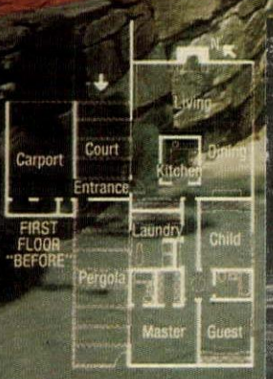
HOW TO MAKE OVER YOUR HOUSE
TO FIT YOUR DREAMS

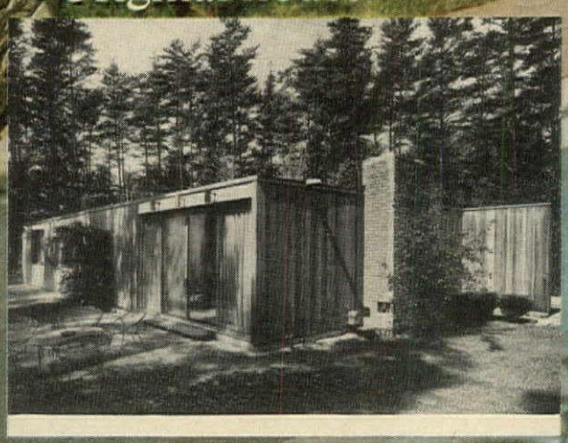
1 Add on a second story and two new wings

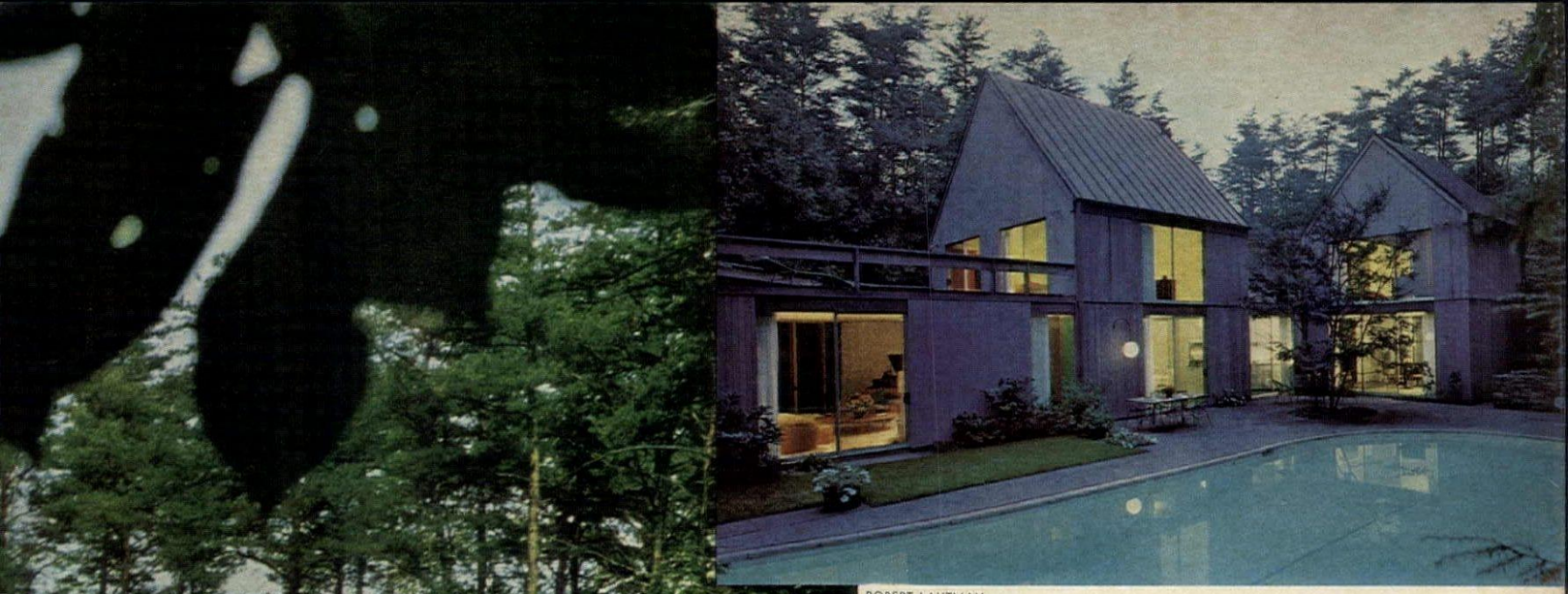


New plan

Original house



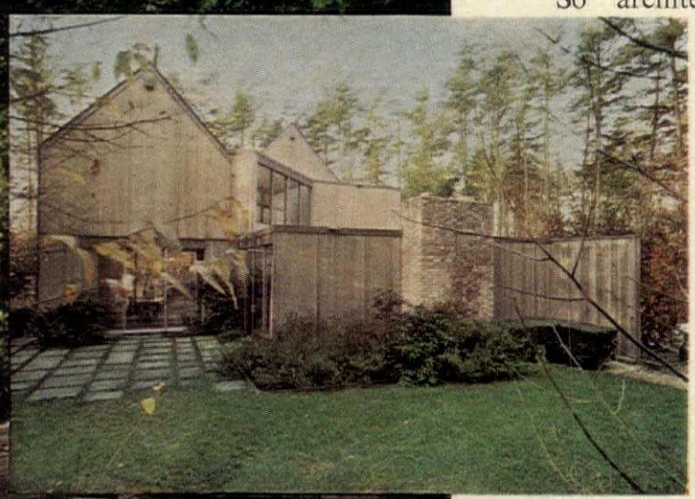




ROBERT LAUTMAN

The point of any remodeling project is to create an environment to match a vision of the way you want to live. The original house, *inset, opposite page,* was a box; a nice box with big windows set four-square on an interesting lot, but for a gregarious family it was very small.

So architect Walter Ramberg started over: a new extension at the back for a family room, *see plan;* a steeproofed second story over the original box for guest and master bedrooms; a two-story addition for dining and daughter's rooms. Inside, almost every right angle disappeared as spaces opened up, heightened, stretched. Now Mr. and Mrs. James Cutts have a house as varied as it is unpredictable. From the outside you can sometimes see completely through it. From the inside you catch tantalizing glimpses of other house angles, or you may see nothing but woods, carefully landscaped by Mr. Cutts to conceal the outside world almost completely.



You see newly added second story and two wings above this red line

From the front, *above,* the pitch of the new addition, sided in narrow bleached redwood, gives the original living room wall with its old brick chimney the rustic warmth of a Vermont barn. New dining wing, *top,* helps enclose the paved terrace adjoining pool.

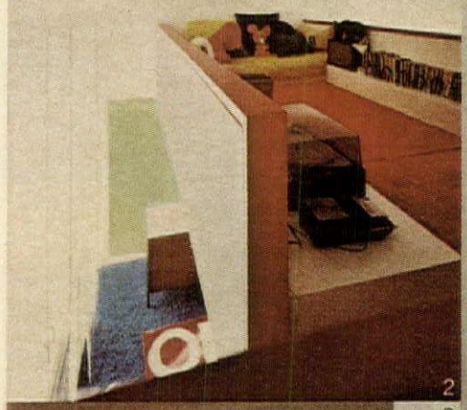
PLAN BY N. SIEGEL



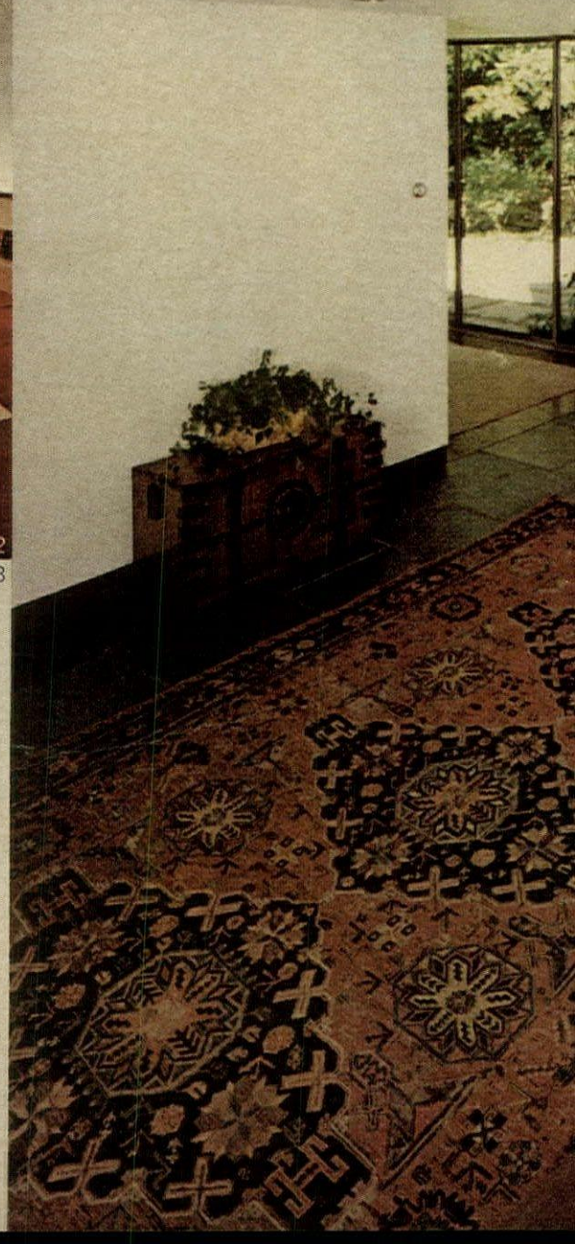
ROBERT LAUTMAN

"It's a contemporary house—but romantic," says Mrs. Cutts, a setting for a creative family. In the new family room, 1, a flokati carpet matches the nubbly texture of the woods and grass outside. An old family piano and two new Atelier International sofas join a tongue-and-groove oak coffee table made by Mr. Cutts. Ann Hartman did a lot of the interior decoration. Ann Cutts, age fifteen, envisioned the stars painted on the bottom of her play loft, above her bed, 3. The loft, 2, floats under the peaked roof, accessible by a little red ladder. In the old house, the front door opened smack into a wall, *see plan, previous page,*—which may explain why the new entrance hall, 5, is the largest space in the house, perfect for large-scale entertaining. "It was an exercise in judicious extravagance," says the architect. On the floor, the rich colors of an antique Soumak rug warm the bluestone. The painting, like most in the house, is by Mr. Cutts. An old Japanese chest stripped to the wood holds plants. Doorways lead left to the living room, right to the dining room, or far right, down the hall to the rest of the house. The hall is two stories high; above it a bridge, 4, leads to daughter Ann's room, overlooks one of two sun decks. Under the stairs, 6, another old chest, possibly Jacobean.

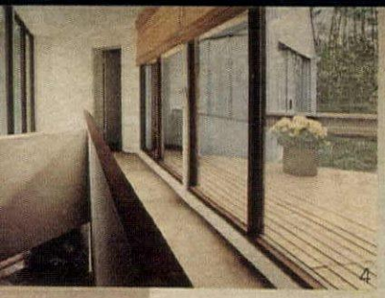
For building materials and equipment, turn to page 150.







1 Add on a second story and stretch all the rooms up and out



4

5

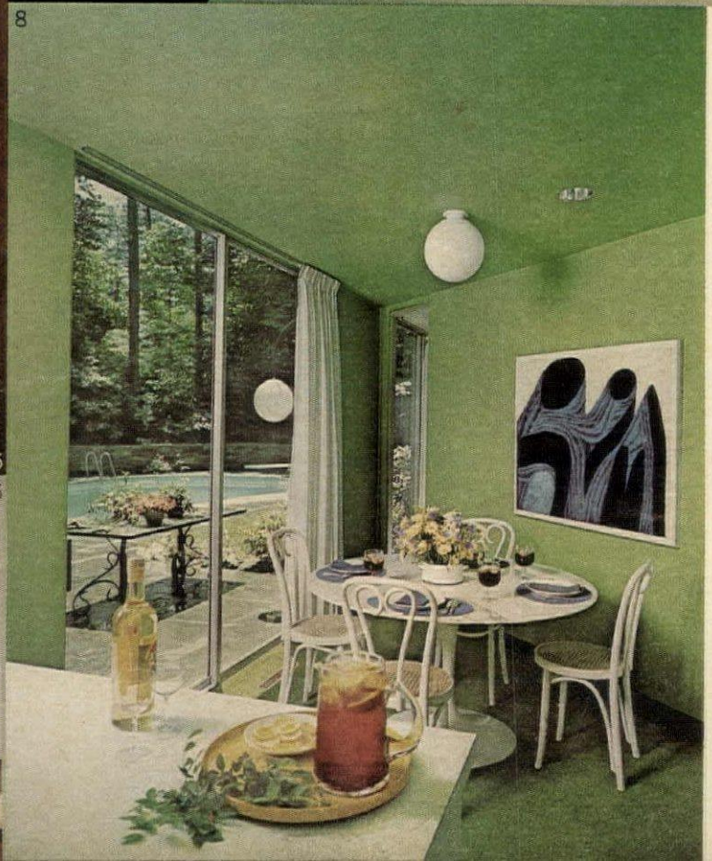


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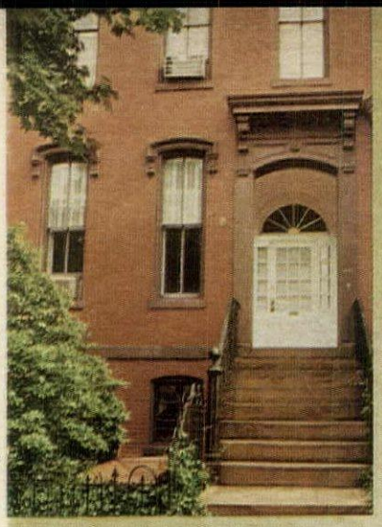
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All the service areas of the house are now together in a kind of spacious trapezoid that saves steps and allows privacy or company as Mrs. Cutts may choose. The angled kitchen, painted a strong, warm House & Garden Parrot Green, 7, has more space than a square room would and leads easily into the dining room. The breakfast area, 8, can be opened to the pool in the summer. Family clutter is dealt with in the laundry room, its entrance unobtrusively in a corner.

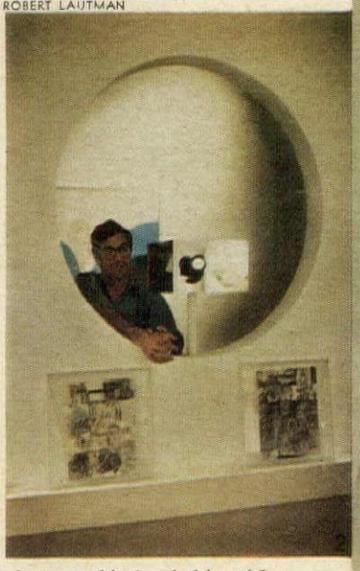
HOW TO MAKE OVER YOUR HOUSE
TO FIT YOUR DREAMS

2 Open up a Victorian house with arches and circles



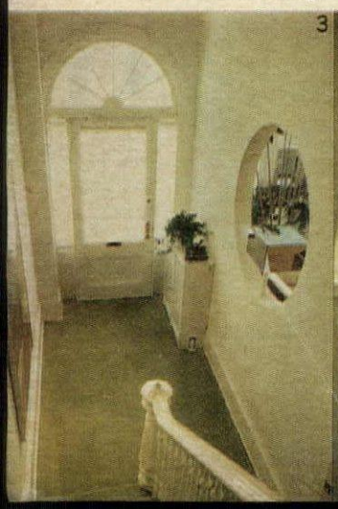
Tall and narrow, the house in Georgetown had the grace of age—and a little of its internal awkwardness as well—when architect Warren Cox of Hartman and Cox, first saw it. Over the front door, 1, was a fanlight, its shape echoed by a soaring arch in the living room—so Mr. Cox picked up the theme. The door between library and dining room, 7, acquired a fan-shaped opening on top (seen from outside, 6) and a see-through circle now links living room and hall, 3, and gives the old shape a new dimension. Old and new: a clue to the harmony of the whole house. Rauschenberg joins Audubon on the ledge for prints, 5, that encircles the whole living room. Early American weathervanes, the cow beside the sofa, the rooster on its perch share standing space with lamps by Joe Colombo that dip and turn almost as readily as the vanes once did. Old tools weight new books, 7, and in the library a frieze of old found objects surrounds new banquettes

ROBERT LAUTMAN

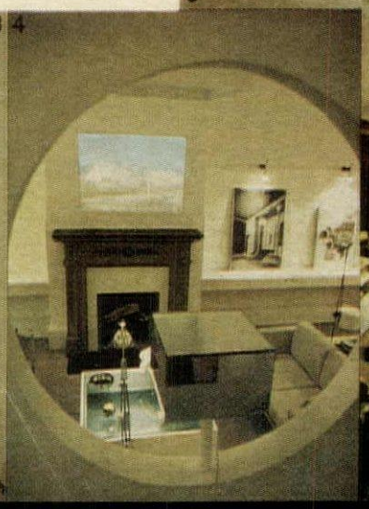


2

upholstered in lambskin with storage behind and underneath them. Old pine—the stripped-down mantelpiece, 4—and a new coffee table lit from underneath with a deeply boxed light above. Pictures are most important, so the wall circle has another function: it holds a slide projector in a mirror box, 2, which throws an image onto the wall over the fireplace. Lithographs by Lowell Nesbitt and Robert Rauschenberg have their own lights, on tracks.



3



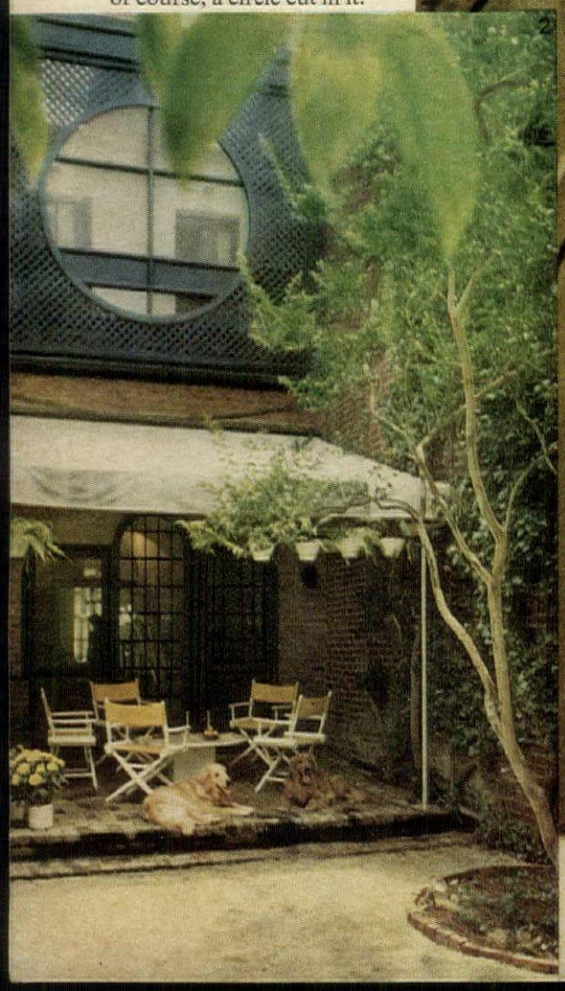
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2 Open up rooms with light, color, and built-in storage

The ceiling of the dining room, seen, 1, from the library fanlight, extends the fanlight curve. It floats free over the room, suspended on rods from the old ceiling, with lights recessed in its arch, light falling from along its edges. Ledges—for prints in the living room—widen here into cantilevered counters for serving while the prints, Piranesi engravings, move up on the walls. On the table, old English iron stone, old silver, antique candelabra—and an old car. It's not a model of an early automobile but a child's toy, now an antique itself. Without much reverence, simply because it was exactly what he wanted, Mr. Cox made the dining table himself, from a door. Around it, Thonet chairs with cane seats. In the corner stands an antique brass telescope aimed, more or less, at the stars. "It *is* old," says Mr. Cox, "and it's hard to focus, but I can see some things." He shares his house with three champion golden retrievers, two of them sprawled below, 2, on the terrace behind the house, which has yellow canvas director's chairs for people. Their own house is directly above them on a small balcony screened by gray-painted wooden trellis, which has, of course, a circle cut in it.





Upstairs the master bedroom, 3 and 4, needed no structural work—but now the only traces of the 19th century left are the tall windows that once might have been swathed in elaborate draperies. Mr. Cox gave them white adjustable wooden shutters instead. Strong blue walls, painted to match the Marimekko prints in white and blue (or, for some pillows, red) on bed and benches, make a bold and very modern statement. In the way some children arrange Lego blocks, stacking one end on top of another, Mr. Cox has built in bookcases around the walls. A strong white box runs entirely across the end of the room in front of the windows holding plants up to the light. Balanced on one end of it, bookcases without other visible means of support hold architectural magazines and conceal the lighting for the prints propped on the storage cabinet below: a Chinese painting of Hong Kong harbor; an English painting of a warship; an Audubon lithograph of a lynx; a Wesselmann lithograph; a drawing by Maillol. The bed is built in, the coffee table, while movable, is built to match. Under the windows two wide padded benches, built in, have a table between them with incandescent light underneath its frosted glass top. Even the pretend fireplace is a one-of-a-kind assemblage. The arch, needless to say, was found in the house, but the columns come from another fireplace, and the white marble fountainhead was discovered far away, in Maine.

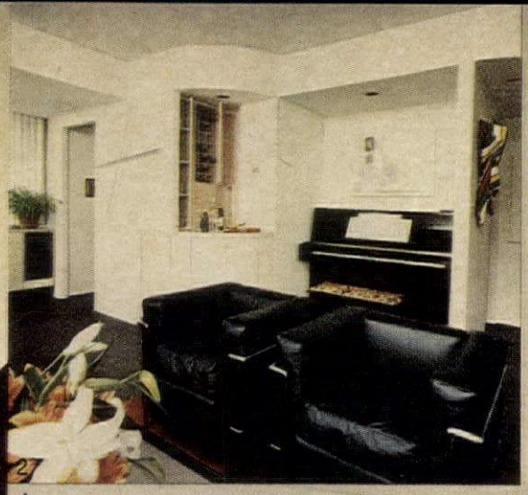
ROBERT LAUTMAN

City dwellers have a favorite daydream: to break through the walls and make two apartments into one. One family of four has made the dream a reality—and the reality, *below*, even has a certain clean, dream-like quality. Curving walls make rooms flow together in one sinuous space and natural neutral colors provide a setting for a growing collection of vivid contemporary art—but a setting far less permanent than it seems. The built-in furniture—sofas and dining table, 4, bar, 2, bed and desk, *next page*—can all be moved if the owners move from this rented apartment. To define the display space and to achieve an illusion of height under 8-foot ceilings, architect Charles Marks dropped the edges and curved sections to hover over each art work. Concealed lighting on independent controls assures each its own light effects. Left to right are: a striped canvas sculpture by Richard Kalina, a canvas with chain by Liliana Porter, sculptures in Plexiglas by John Chamberlain and in wood from Oceania. On the back wall, a Claes Oldenburg lithographed self portrait. The black metal sculpture on the table, 1, is by Clement Meadmore.



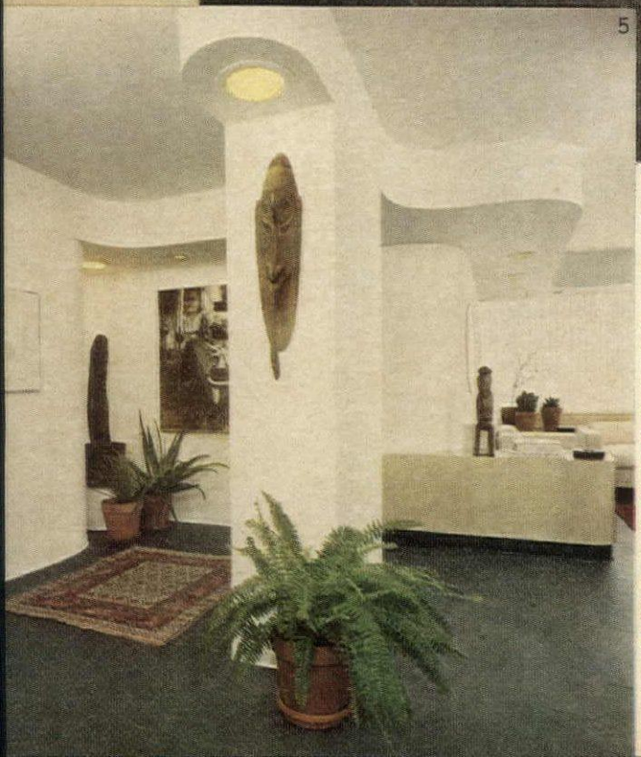
HOW TO MAKE OVER YOUR APARTMENT TO FIT YOUR DREAMS

3 Put two apartments together and reshape the rooms with curving walls



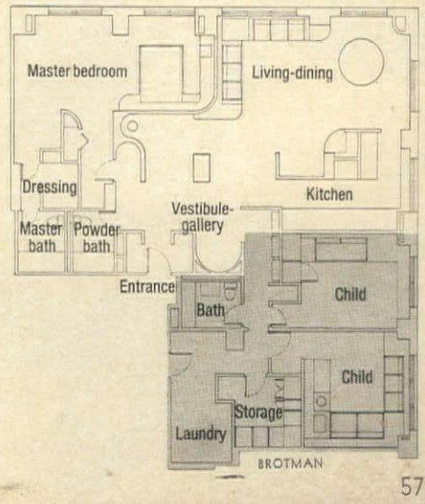
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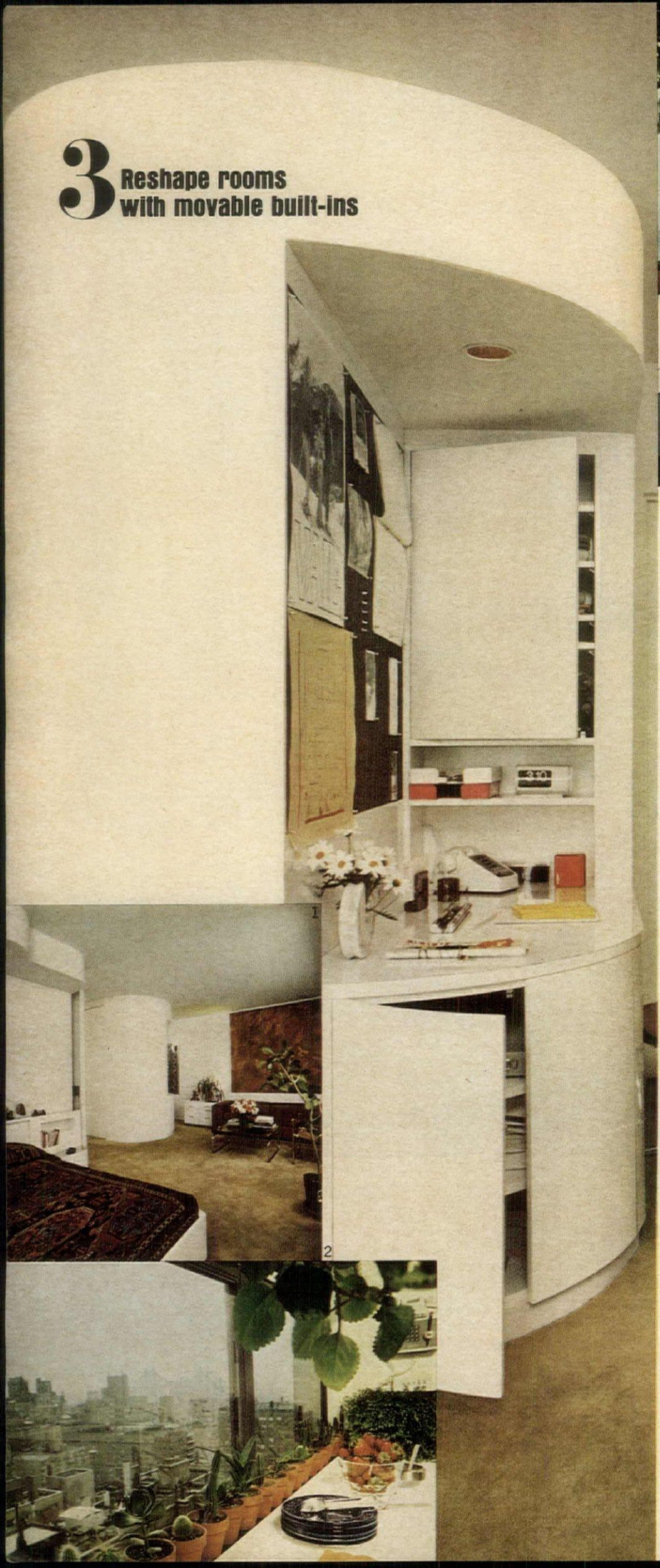
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The breakthrough involved only a door between the two apartments, *see plan,* but within each, rooms were entirely rearranged. Children at one end and adults at the other both have privacy. The wraparound line of the dropped ceiling unites the family rooms. First, 1 and 5, as you enter, the vestibule gallery demands attention: Robert Smithson's drawing "Mirror with Broken Shells," John Salt's "Pioneer Pontiac," a wooden ceremonial mask from Oceania. There's a niche for a piano, 2, and a rounded corner for a small bar flanked by a Kenneth Snelson metal sculpture and a Cy Twombly crayon collage. Ron Davis's red "Penny" dominates the living room, 4. Bleached mahogany built-in sofas, Mies van der Rohe chairs, stainless-steel-topped coffee and dining tables —a room for people who like to be comfortable while they look at works of art.



TOM YEE

3 Reshape rooms with movable built-ins







Right angles are only incidental throughout the new apartment. Curves and circles lead the eye in long lines and suggest, very delicately, more space than actually exists. Curves can also be very practical: tucked into odd spaces that are not quite corners—beside and behind the bed, for example—are useful storage places. The geometry helps to isolate the master bedroom, 5. Only a wall separates it from the living room and the vestibule, but psychologically it has become a private kingdom, full of small rich treasures, a Sol Lewitt drawing on the wall, or Oceanic and pre-Columbian figures around the bed. Underfoot is luxurious honey-blond wool. Vertical white cloth blinds on the windows diffuse natural daylight over the deep antique vibrance of a Soumak rug. Like the rest of the apartment, the bedroom is also planned for ease and comfort. Bright built-in light over the built-in vanity, individual reading lights with switches in the base of the bed, and everything cleanable with the least possible effort. The bedroom is also a home office, in which a compact and practical desk, 2, shares a rounded peninsula, see 1, with the clothes closet. Inside, underneath, everywhere is storage. A large painting by Donald Lewellan looms over a sitting area, 1, with a leather sleep sofa and a chrome-based brown marble coffee table. If the bedroom is warmly introverted, the kitchen, 3 and 4, is pure extrovert. Opening to the dining room, *see plan,* and to the vestibule, it is perfect for hosts who like to cook and talk, too. For family eating, stools face window where, over part of a cactus collection from Goodwin and Busch, the whole city is visible.

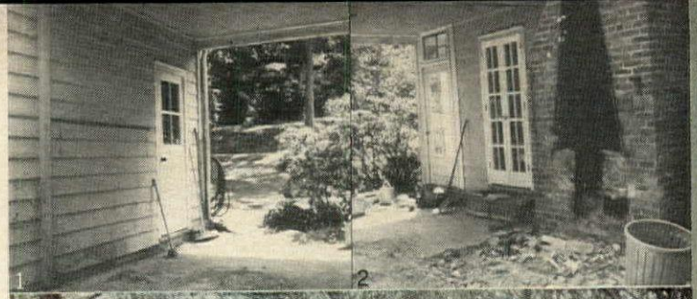
TOM YEE



HOW TO MAKE OVER YOUR HOUSE
TO FIT YOUR DREAMS

4 Glass in a breezeway to make a garden room

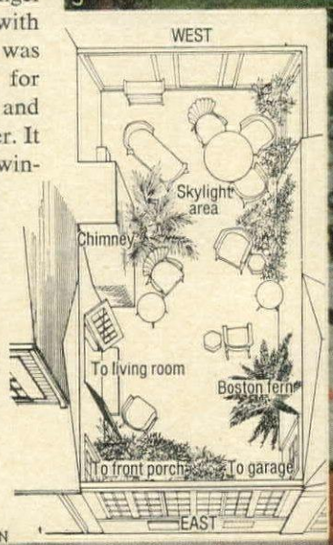
BEFORE





A roofed walkway between garage and house became a year-round garden room for Dr. and Mrs. A. Vandiveer Strait, their four and five year olds, fourteen kinds of ferns, phalaenopsis and oncidium orchids, and other flowering plants by the dozens. The end that opened eastward to the street, 1, 2, was walled and windowed, 3, 4. A giant Boston fern stands by the door to the garage; other ferns bank doors to the front porch and living room. The Boston fern was Mrs. Strait's first plant, in a 4-inch pot five years ago. As curtains for the windows, baskets of grape ivy, tradescantia and columnea hang from S-hooks and birdcage hangers. Recessed under the window sill is a gas heater to supplement house heat in winter; it was a plant saver during an electric power failure one cold Connecticut night. A recessed air conditioner is used in summer when solar heat climbs. Night temperature never falls below 60 degrees. The west end of the 12-by-25-foot room was roofed and sunshine lighted, 5, 6, by glass panels, sliding doors, and four 2-by-5 bubble skylights. Brick chimney, half hidden by palm, staghorn fern, and 'Angel Wing' begonia, was painted white with moisture proof exterior paint. So was the waterproof Sheetrock used for walls and ceiling. Between chimney and chaise, in dining area, is a humidifier. It is a portable, filled twice a week in winter to keep relative humidity at 40 to 60 percent. There is also a faucet and lightweight hose with a wand for watering plants individually. The Straits knew what they wanted and were aided by architect Walter Thiem. Honey Milligan Strait, a beginner a few years ago, now has an interior landscape business, Indoor Greenery, in Greenwich/Riverside. More on plants, page 144.

TOM YEE



BROTMAN



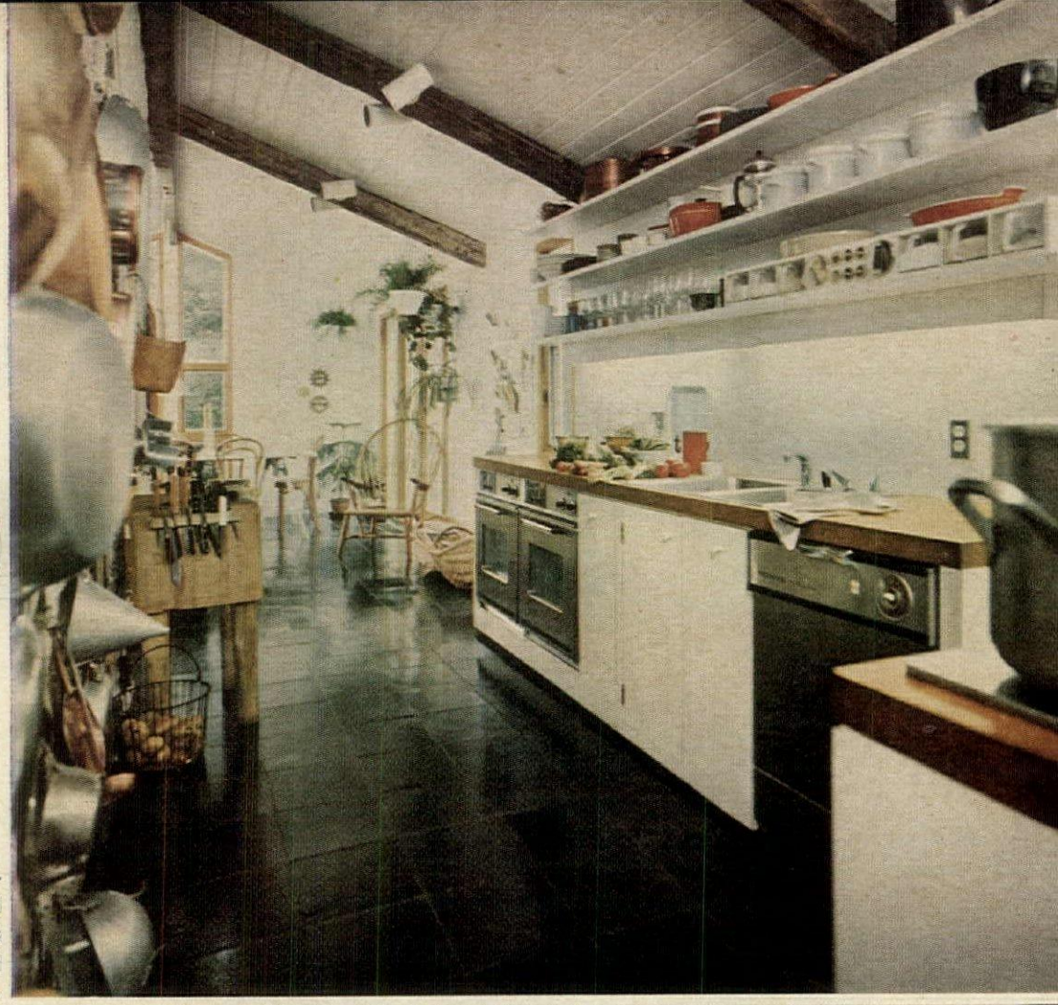




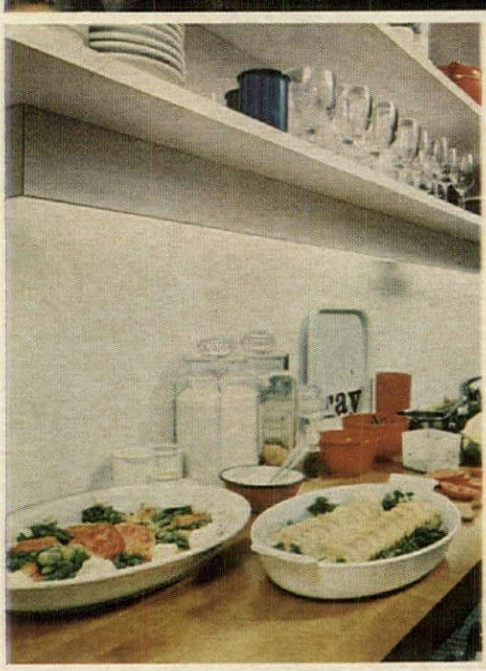


HOW TO MAKE OVER YOUR HOUSE TO FIT YOUR DREAMS

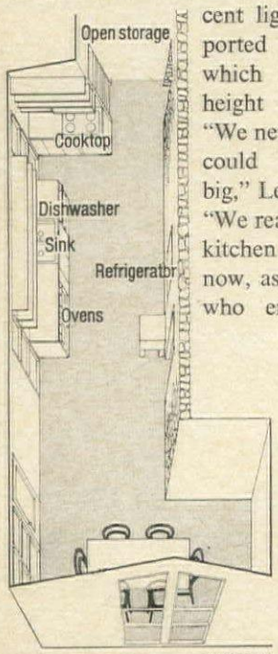
Add on a dining room and strip down the kitchen 5



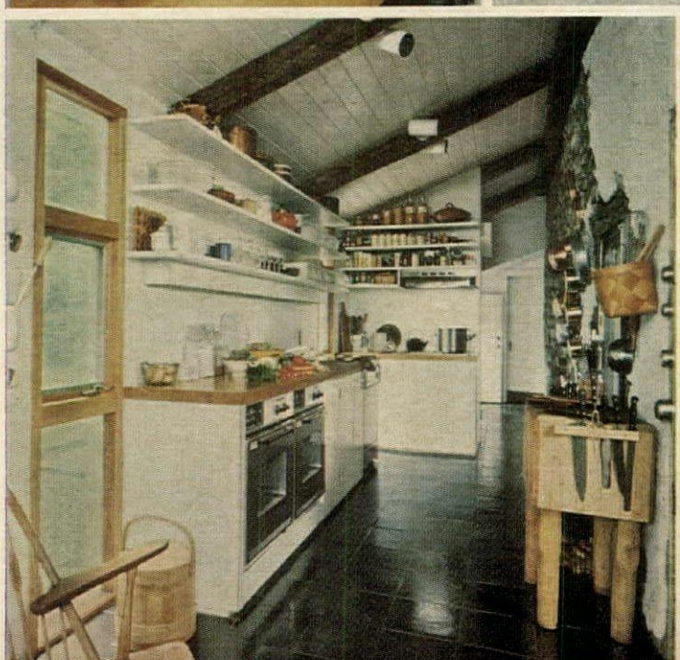
A small, old house, dating from 1750—and an expert cook who needs space and the most up-to-date equipment in his kitchen. This is the dilemma that faced Mr. and Mrs. Leo Shaw six years ago. There were only two ways to open this kitchen up—one, by recessing everything possible, such as mixers and blenders, tucked away on a pull-out trolley under the sink, *top;* and two, by abolishing all cabinets and installing only open storage, *top and bottom right,* and by hanging as many utensils as possible from walls. Leo Shaw, an expert cook, had to have two ovens, "though even that isn't really enough," and five burners, "not enough either." Enough, however, for his delicious *saucisson en croûte and crudités* with homemade anchovy mayonnaise, *right.* To make light and space, architect James Chase added the dining wing, *far right and below,* with ceiling-to-floor windows and a door into the garden. All materials have a natural look, blending easily with the historic setting. Fluorescent lighting is supported by spots, which create more height and space. "We never thought it could become so big," Leo Shaw says. "We really live in the kitchen all the time now, as does anyone who enjoys food."







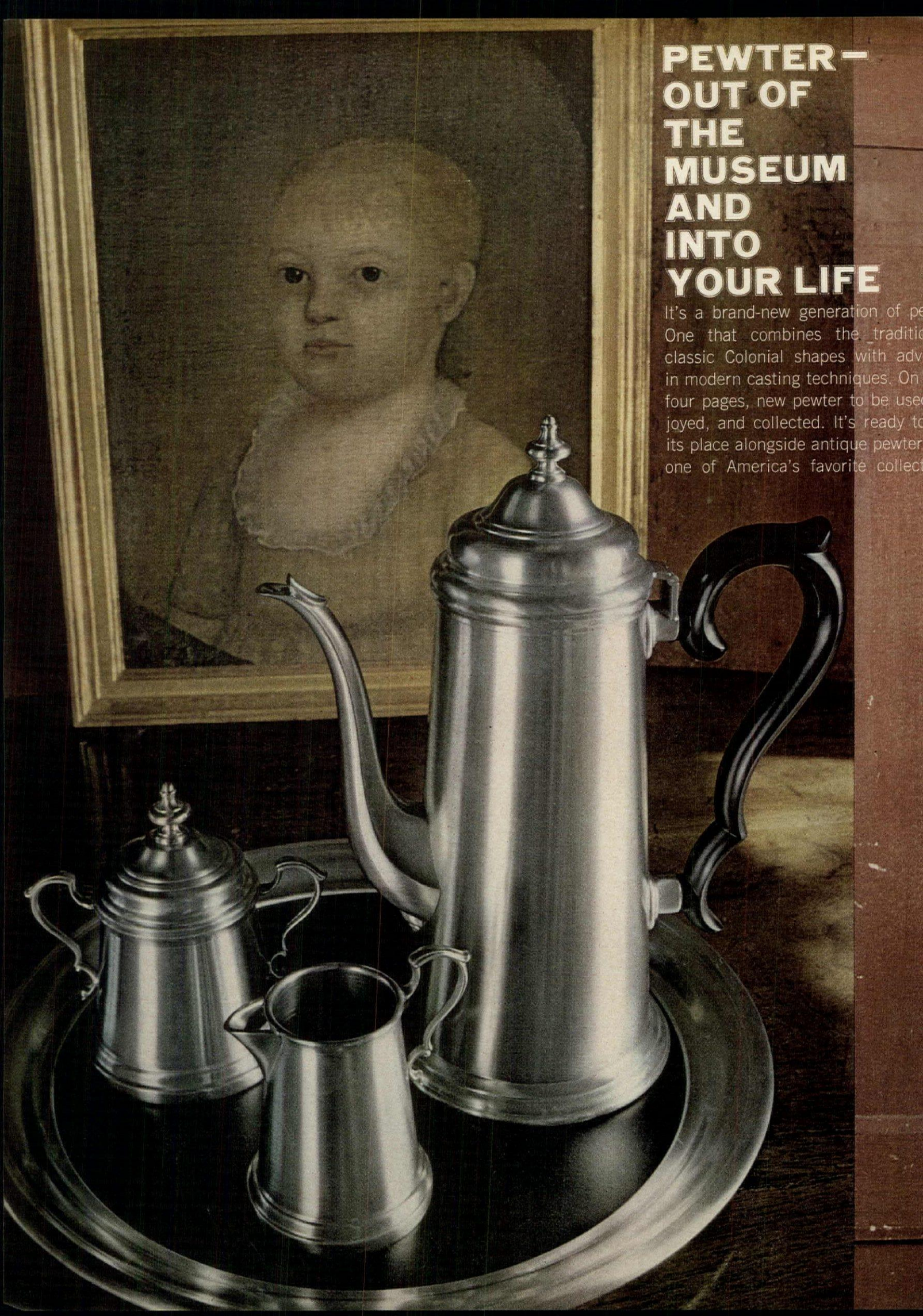
BROTMAN





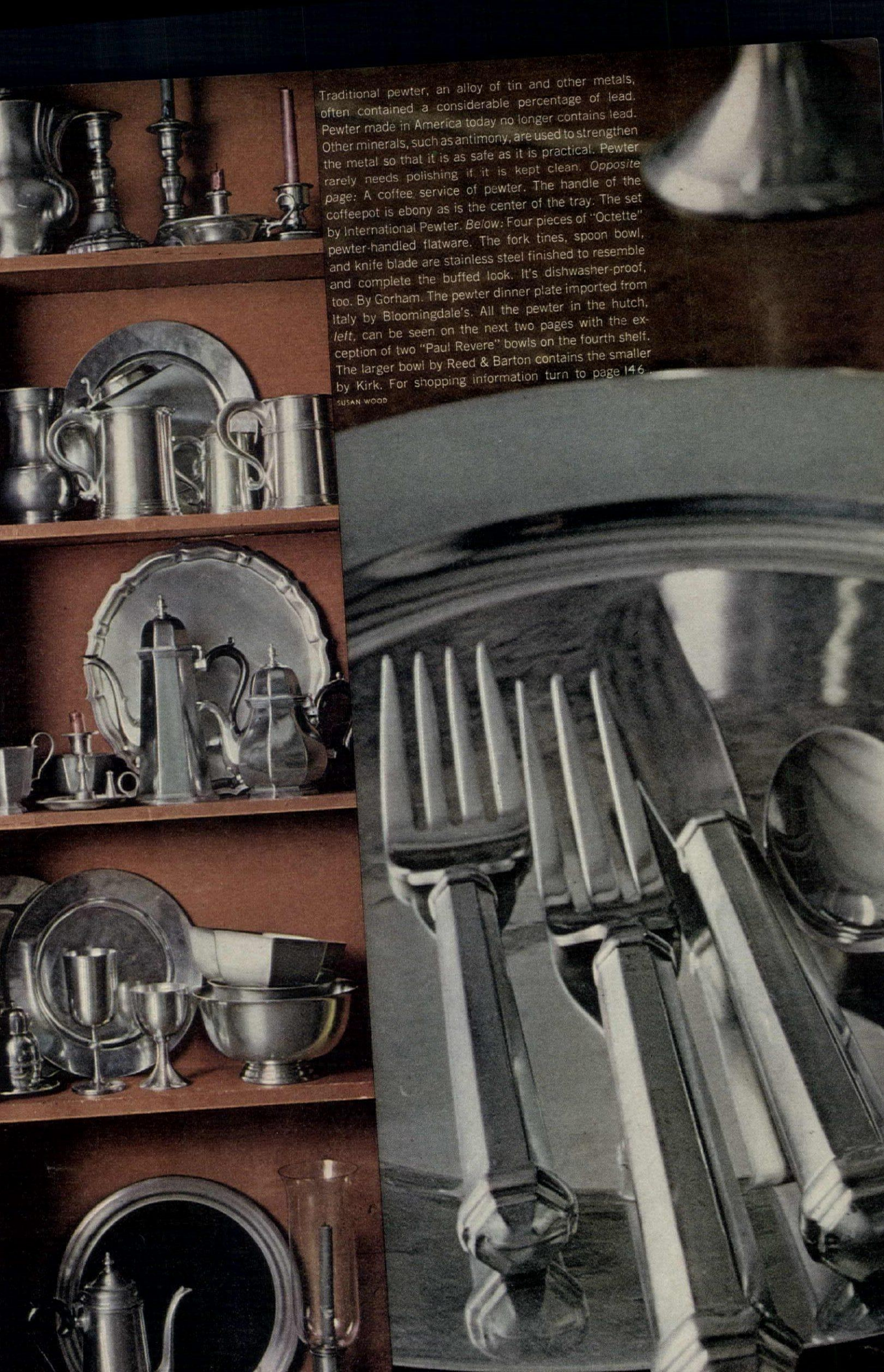


This is the most striking feature of the Shaws' kitchen—the original outside wall of the 1750 house. When the Shaws first came, this wall had been completely covered over to serve as an interior wall, with cabinets all over it and a false ceiling. The Shaws uncovered the original stone, and tore off the ceiling to expose the line of the shed roof, making height and space. (When you move into the old part of the house you must remember to duck your head!) The white still on the wall is cement, which Doris Shaw found she liked and allowed to stay. They removed the cabinets and built a recessed stainless steel refrigerator into the wall. Then, as elsewhere in the kitchen, they hung things for easy access—pots, pans, baskets, utensils—most of which come from their own store, Kitchen Caboodle, a converted carriage factory a few miles away, where Leo Shaw also gives cooking classes. On the floor, slate tiles from a local quarry. Butcher block makes more preparation space. Stainless steel ovens, dishwasher, cooktop by Thermador. Food preparation center by Nutone. Stainless steel sink by Elkay. Custom cabinets and shelving in Formica.



PEWTER— OUT OF THE MUSEUM AND INTO YOUR LIFE

It's a brand-new generation of pe
One that combines the traditio
classic Colonial shapes with adv
in modern casting techniques. On
four pages, new pewter to be use
joyed, and collected. It's ready to
its place alongside antique pewter
one of America's favorite collect



Traditional pewter, an alloy of tin and other metals, often contained a considerable percentage of lead. Pewter made in America today no longer contains lead. Other minerals, such as antimony, are used to strengthen the metal so that it is as safe as it is practical. Pewter rarely needs polishing if it is kept clean. *Opposite page:* A coffee service of pewter. The handle of the coffeepot is ebony as is the center of the tray. The set by International Pewter. *Below:* Four pieces of "Octette" pewter-handled flatware. The fork tines, spoon bowl, and knife blade are stainless steel finished to resemble and complete the buffed look. It's dishwasher-proof, too. By Gorham. The pewter dinner plate imported from Italy by Bloomingdale's. All the pewter in the hutch, *left,* can be seen on the next two pages with the exception of two "Paul Revere" bowls on the fourth shelf. The larger bowl by Reed & Barton contains the smaller by Kirk. For shopping information turn to page 146.

SUSAN WOOD

SUSAN WOOD

THE NEW GENERATION OF PEWTER

Two sources of gleam—a dining table of rich wood laid with the subtle sheen of pewter. "Octette" pewter flatware by Gorham; dinner plates from Bloomingdale's; the porringer and pewter wine goblet by Royal Doulton; candlesticks by Royal Worcester. The flowers in the center of the table are in a bowl 9¾ inches wide that is also a part of the "Octette" group by Gorham. Six candlesticks, *below*, starting clockwise with the tallest lighted candle—pewter candlestick measures 12 inches high by Royal Worcester; chamberstick, 3 inches high by Towle; chamberstick, 8¾ inches high by Kirk; 4 inch candlestick with its own snuffer by Reed & Barton; candlestick twin to the one in the center; and a real hurricane lamp 14½ inches tall by International Pewter. *Opposite page:* Two pewter mugs, *top*, 1 pint and 1 quart. Both are reproductions of a 1785 design by Frederick Bassett. By Reed & Barton. *Right:* "Octette" coffee and tea service with sugar, creamer, and tray. By Gorham. At Altman's.



Shiny or satiny—fine pewter can be made in a whole range of finishes. A soft, dark, almost matte sheen often characterizes antique pewter. New pewter also can be finished mirror bright as is, for example, the tiny syrup pitcher directly above. It holds 8 ounces and stands 5 inches tall; its accompanying dish is about 4 inches wide. Both by Kirk. Beside it, a cider pitcher in the more traditionally burnished finish. It holds 7 pints and measures 12 inches high. By Reed & Barton. *Left:* Two tankards or "covered jugs" as they were called. In the foreground by Royal Worcester one with a flat lid and incised groove. Behind it, a tankard by Reed & Barton with a lid that is slightly domed. Though some pewter is designed to withstand a dishwasher, soap and water is the safest way to care for it. For advice on care of pewter, see Louise Ade Boger's article, House & Garden, September, 1973. Shopping

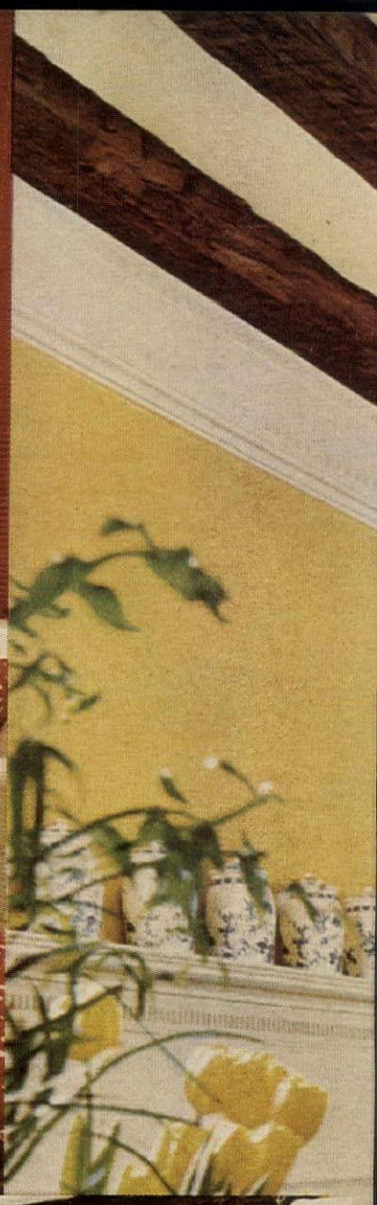
DECORATING WITH A FRESH COUNTRY FEELING gives an old house new life

There is no doubt about the date of this house—1738 is proudly built into the brick along the outside wall. Every part of this building tells a story. The original 15-inch floorboards in the living room, *below*, for instance: How did they get there, when at that time all boards over 14 inches wide were by law held to be the property of the King? Every beam is a supporting beam, and original, like upstairs, *opposite page, right.* (Moldings on ceilings and doors are later by about 100 years.) But inside is another story—how to breathe new life into an old building by inspired use of color and patterns—creating fresh country charm in rooms that are reminders of history.



Nestling in the Hudson River Valley, the typical old Dutch farmhouse looks out on to lawns. The walls are made of brick and stone







FRESH COUNTRY DASH of clear color, crisp prints, cool white trim

Yellow lights up the dining room like a blaze of sunshine, *opposite page,* picking up the color in the handsome floorboards, and lightening the dark sweep of the original beams. Curtains make decorative side panels (and more light) with upholstered curtain poles—foam-wrapped then covered with material—a bright decorating idea. Glowing red is the library theme, *above,* with dazzling Indian-influenced designs for rug and cushions. Open shelving is useful as well as decorative.

Fresh country touches—the unpainted corner cupboard, *opposite page, bottom right,* blue and white crocks, check tablecloth (actually a sheet), baskets everywhere. Baskets on library shelves from Parrish-Woodworth. Graphic by Secunda, from Arras Gallery. Watercolor by Ray Ciarrochi from Tibor de Nagy Gallery. Yellow antique bowl and white platter in dining room from John Rosselli. All furniture, fabrics, paint, window blinds, table settings, rug, and lamps from Sears. Shopping information, page 146.

BEADLE

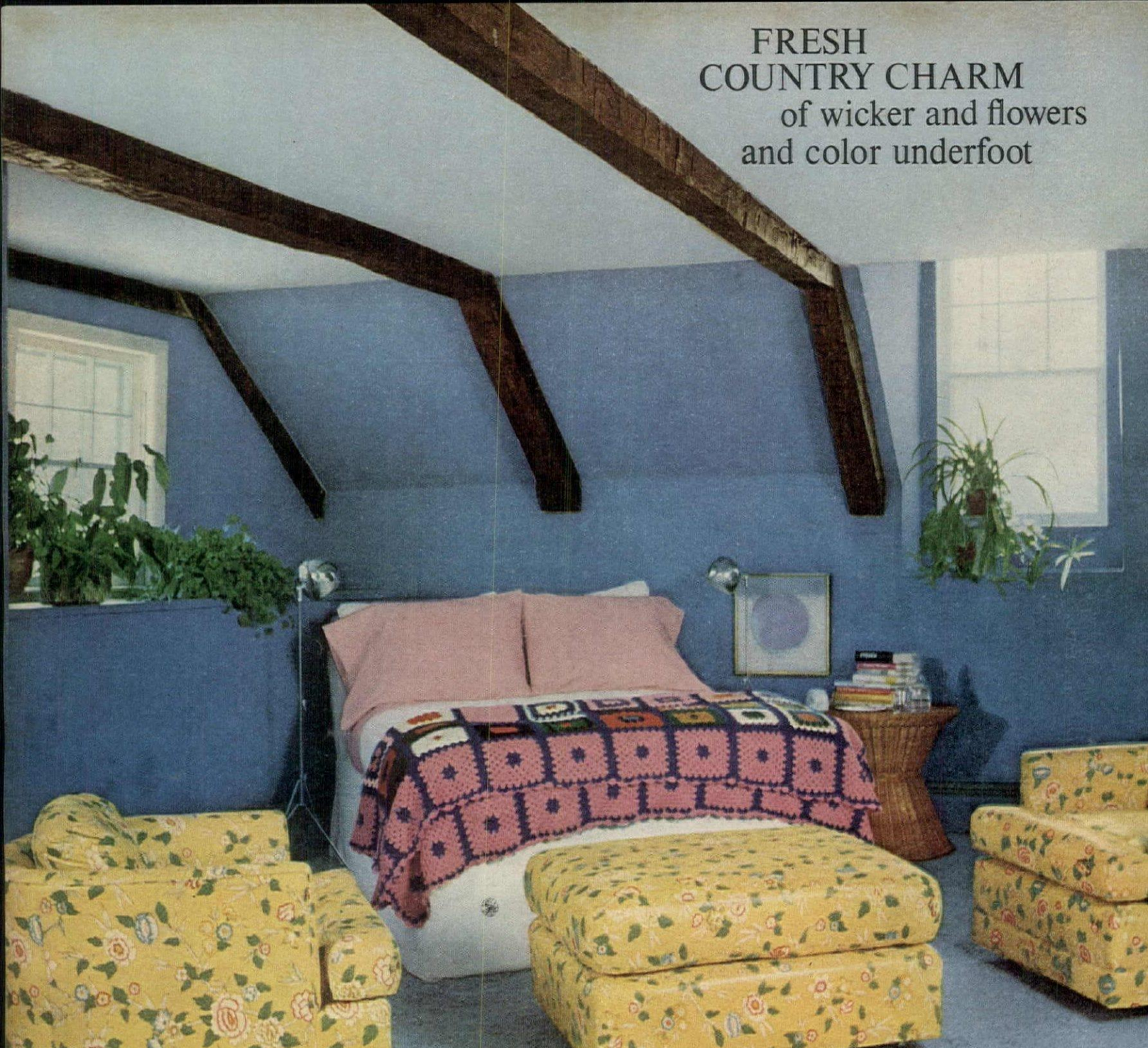


Who would have thought there could be so many variations on a blue and white theme? Gary Crain, associate designer with Burge Donghia, painted the walls of the living room blue, the moldings white, and filled the room with countless different patterns. Upstairs, *right*, a bright change of color. The whole house was decorated—furniture, paint, fabrics—from Sears, both the Sears catalogue and Sears stores. Curtains, slipcovers, bedspreads were made to order by Sears. Painting by Ray Ciarrochi, *top*, from Tibor de Nagy Gallery. Painting by Julius Goldstein, *above*, from Babcock Galleries. Quilts from America Hurrah Antiques. Shopping information, page 146.

BEADLE



FRESH COUNTRY CHARM
of wicker and flowers and color underfoot







There is something irresistible about a slanting beamed roof—the esser of country charm. Here, the main bedroom shares its luck by being a sitting room as well. Decorating with summer in mind—cool blue walls and yellow floral chintz for sofa and chairs, *left*, a bright place to take tea in the morning or rest while changing. The floor is carpeted in a soft blue; clean white for cushions, the six-cube coffee table, and the storage hamper. All as fresh as a new pin—yet in a room over 200 years old. Fascinating revival. Three lithogra above the sofa, *left* by Robert Goodnough; painting by the bed by Stanley Boxer, *above* all from the Tibor de Nagy Gallery. Handcrocheted afghans from The Elder Craftsmen.

BEADLE







The country-fresh feeling is everywhere, even in the bathroom, *top*, with its walls gaily upholstered with flowered sheets, yes, sheets and matching curtains. The garden/hallway, *left*, has green painted pine floorboards. The children's room, *above*, shows the original brick wall. Fourposters in waxed unfinished wood, with ready-made pillows and dust-ruffles and quilted sheet coverlets. All furniture, fabrics, lamps, paint from Sears. Plants from Greenery in Poughkeepsie.

For shopping information, please see page 146.

Affairs of the heart

What does a famous heart specialist do to keep a healthy heart? Dr. Denton Cooley outlines his personal formula in a special interview.

By Beverly Russell

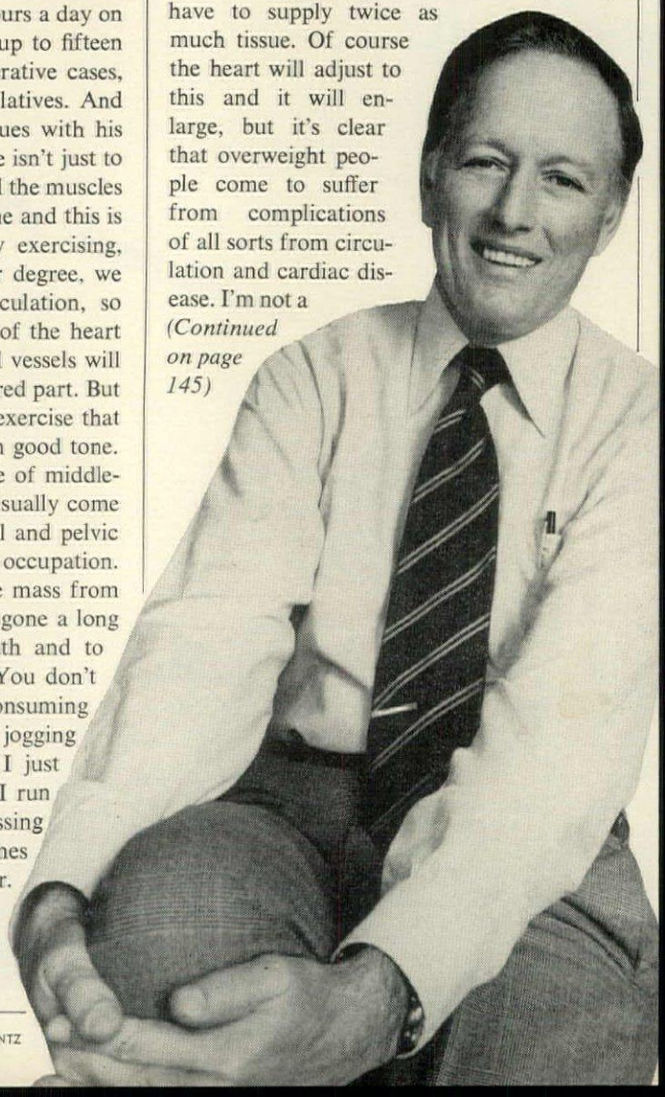
EDITOR'S NOTE: *Denton Cooley, MD, is Surgeon-in-Chief of the Texas Heart Institute, surgical consultant to St. Luke's Episcopal and Texas Children's Hospitals, Houston. His numerous awards include distinguished decorations from Ecuador, Spain, Italy, Panama, and Peru; a Grand Medal from Belgium, the International Variety Clubs Humanitarian Award 1963, the Coronat Medal from St. Edwards University 1963, the Kappa Sigma Man of the Year Award 1964, the René Leriche Award of the International Society of Surgery 1967 for the most outstanding contribution to heart surgery during the previous two years. Born in Houston, he began his career at Johns Hopkins in 1944 and as a fresh graduate assisted Dr. Alfred Blalock, who did the first blue baby operation that year. It marked the beginning of a new era in medicine leading up to the type of surgery that is common practice today and that Dr. Cooley has made his specialty—open-heart surgery, that is, correcting problems within the heart while its function is carried on with the aid of the heart-lung machine. In 1949, he married one of the Johns Hopkins' nurses, Louise Thomas. They have five daughters. In New York recently, while attending the meeting of the American College of Cardiology and presenting a paper describing a new heart valve, which he designed and has used successfully in almost 500 patients, he gave House & Garden a special insight into his own formula for cardiovascular health. It's of vital interest to us all, since cardiovascular disease is the major cause of death in our country today.*

"I'm fifty-three right now and I fully expect to live to be ninety. I think that all of my ancestors would have lived that long had they taken better care of themselves." Five years ago, Denton Cooley who has done over 10,000 open heart operations, had the courage to undertake surgery implanting the first artificial heart into a dying patient. He strives to prolong life. His own, his family's, his friends', his patients' who come to him from all parts of the world, whom he treats as friends. Dr. Cooley looks at the most forty-three—suntanned, tall, slim and incredibly handsome—if you didn't know who he was you might think he was a professional athlete. In fact, he plays tennis, golf, basketball, is a horseback rider and a double bass player in the Heartbeats, an orchestra made up mostly of physicians at the Texas Heart Institute, of which he was a founder. "I just sort of picked it up, I've not been playing long. It's fun but I'm not sure it's good for my hands, these old double basses are brutal on your fingers and give you blisters." Recreation is essential to his live-longer philosophy. "I'm blessed with a good ancestry and a good track record of health in both my mother's parents and my father's parents and that, to me, is a very good insurance policy. But I've always believed in a balanced life. Work, rest, and recreation. Work is vital to a long and healthy life and in adding meaning to your life. Rest, too. But it doesn't matter how you budget your sleep time, that's up to the individual. You don't need to sleep eight hours continuously but you must have adequate rest. Recreation is just as necessary. You've got to have some diversion from day-to-day, work-rest and recreation programs to keep yourself in good shape. I believe one must think about all three and allot time for each." No day for Dr. Cooley passes without some exercise, in addition to the walking marathons through hospital corridors seeing patients. He's often at the Heart Institute eighteen hours a day on his feet from 6 AM performing up to fifteen operations, checking on postoperative cases, seeing future ones, talking to relatives. And always outpacing junior colleagues with his energy. "The question of exercise isn't just to keep the weight down. It keeps all the muscles including the heart muscle in tone and this is a very important safeguard. By exercising, stressing the heart to the proper degree, we develop collateral coronary circulation, so that if one of the major vessels of the heart does get in trouble, the collateral vessels will take over the support of that injured part. But a lot of things are derived from exercise that helps to keep the legs and hips in good tone. Low back problems are the bane of middle-aged people, particularly. They usually come from relaxation of the abdominal and pelvic muscles, often through sedentary occupation. So if you keep the major muscle mass from the waist down in shape, you've gone a long way toward cardiovascular health and to keeping general health as well. You don't have to go into a vigorous time-consuming program like some men have of jogging thirty minutes a day. Frankly, I just can't spare the time for that so I run in place in the bedroom or dressing room, or hop on one foot fifty times and then do the same on the other. If you do that twice a day in the space of less than five minutes each session then you've got as good exercise almost as playing an hour of singles tennis."

Curiously, however hard we try, sometimes extra pounds appear and Dr. Cooley says he's no exception. This is where diet comes in. "I'm one of those people who really take an assessment of their physique before the mirror while shaving in the morning and if it looks like there's getting to be a little middle-aged spread, then I'll skip a meal or two, or just not eat so much. And I keep a bathroom scales and keep my weight where I want it, 185, and I'm 6 feet 4, which seems okay for my physique."

Being the proper weight for your size is intimately connected with a healthy heart. If you are heavy, that doesn't necessarily mean you're unhealthy or going to die prematurely, but the more weight you carry around, the more the demand on the circulation. "The same heart size, the same blood vessel set up," explains Dr. Cooley "may have to supply twice as much tissue. Of course the heart will adjust to this and it will enlarge, but it's clear that overweight people come to suffer from complications of all sorts from circulation and cardiac disease. I'm not a

(Continued on page 145)



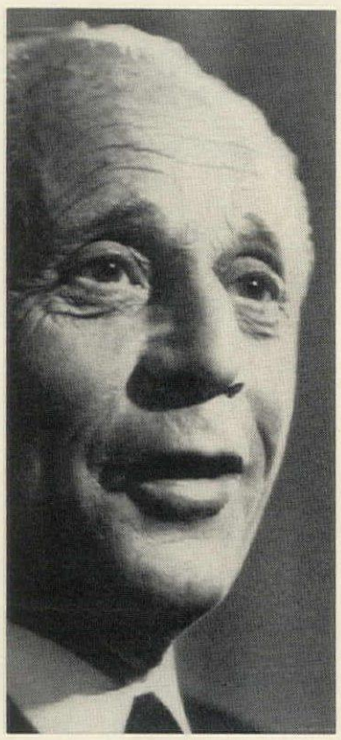
JILL KREMENTZ

Prescription for a full life

BY HANS SELYE, MD

A famous authority on stress shares the personal philosophy that has enabled him to see stress as the spice of life.

DITOR'S NOTE: *Professor and Director of the Institute of Experimental Medicine and Surgery in e University of Montreal, Hans Selye, D, is best known for his work on the ody's physiological response to stress, e major subject of his almost forty ears of laboratory research. In addion to his doctorate in medicine, Dr. lye holds two earned doctorates in ience plus sixteen honorary degrees om universities in Europe, South merica, Japan, Canada, and the nited States. He has contributed over 00 articles to technical journals and ritten 28 books. He has received nuerous medals, awards, and Honorary ellowships from scientific societies roughout the world. Dr. Selye's most cent book,* Stress Without Distress *Lippincott)*, is the result of his conction "that the basic principles of dense on the cellular level are largely pplicable also to people and even to ntire societies of men." Physiological ress, as he defines it, is the nonspeci response to any type of demand, easant or unpleasant, made on the ody. Since we cannot avoid stress, acrding to Dr. Selye, "we can meet it efficiently nd enjoy it by learning more about its mechaism and adjusting our philosophy of life acrdingly." In* Stress Without Distress *he tells ow he has developed his personal code of conct, explains the biological research upon hich his ideas are based, and, in the following cerpts, summarizes his philosophy.*



Thou shalt love thy neighbor as thyself." Thus is written in the Old Testament and re-emphazed by St. Matthew (Ch. 19, v. 19) and St. Iark (Ch. 12, v. 31); indeed, with certain variaons, the same command can be found in the ost diverse religions and philosophies.

It is the earliest historic guideline designed to aintain equanimity and peace among men. If veryone loved his neighbor as himself, how ould there be any war, crime, aggression, or ven tension among people? The effort to "love y neighbor as thyself" probably has done ore good, and more to make life pleasant, than ny other guideline.

The only trouble is that strict adherence to ch behavior is incompatible with the laws of biology. Whether we like it or not, egotism is an essential feature of all living beings, and, if we are honest with ourselves, we must admit that none of us actually loves all our fellow men as much as ourselves. When interests clash, I cannot expect others to take my interests as much to heart as their own.

I am convinced that without rejecting the principle "Love thy neighbor" we can adapt it to conform with biological laws discovered in our time and still be compatible with, yet independent of, any particular religion or political creed. All that is needed is a simple rewording of the dictum—"Earn thy neighbor's love."

Thus expressed, we need not offer love on command to people who are truly unlovable; we need not love others as much as ourselves, which would be contrary to the laws of biology. Now success is up to us! Not all of us will be equally good at it, but, even so, the effort to follow the principle will give us a purpose for work; the human body is so constructed that, to maintain its physical and mental health, it must work for a purpose which can be accepted as worth the effort.

Our code offers a worthwhile aim whose utility to ourselves and to others is evident. To earn goodwill helps all and hurts nobody. It provides great security; having shown our usefulness and gained the goodwill, gratitude, and confidence of our potential enemies, why would they want to attack us?

We need guidelines of behavior which are compatible with the ruthless laws of biology and yet remain morally acceptable to ourselves and to other humane human beings. Only the nobility of our final aim, to gain personal satisfaction by helping others, can justify such unsavory but inescapable biological drives as egotism and the urge to greedily hoard possessions. Last but not least, the impossibility of achieving absolute perfection through this code—the acquisition of everybody's undivided love—provides unlimited scope for constant improvement, the only permanent guideline for conduct.

My work on stress clearly indicates the need to distinguish between *(Continued on page 145)*

Man, with his highly developed central nervous system, is especially vulnerable to psychic insults, and there are various little tricks to minimize these. Here are a few that I have found useful:

Even if you systematically want to hoard love, don't waste your time trying to befriend a mad dog.

Admit that there is no perfection, but in each category of achievement something is tops; be satisfied to strive for that.

Whatever situation you meet in life, consider first whether it is really worth fighting for.

Try to keep your mind constantly on the pleasant aspects of life and on actions which can improve your situation. Try to forget everything that is irrevocably ugly or painful. This is perhaps the most efficient way of minimizing stress by what I have called voluntary mental diversion.

Nothing paralyzes your efficiency more than frustration; nothing helps it more than success. Even after the greatest defeats the depressing thought of being a failure is best combated by taking stock of all your past achievements, which no one can deny you. Such conscious stock-taking is most effective in reestablishing the self-confidence necessary for future success. There is something even in the most modest career that we are proud to recall—you would be surprised to see how much this can help when everything seems hopeless.

When faced with a task which is very painful yet indispensable to achieve your aim, don't procrastinate; cut right into an abscess to eliminate the pain, instead of prolonging it by gently rubbing the surface.

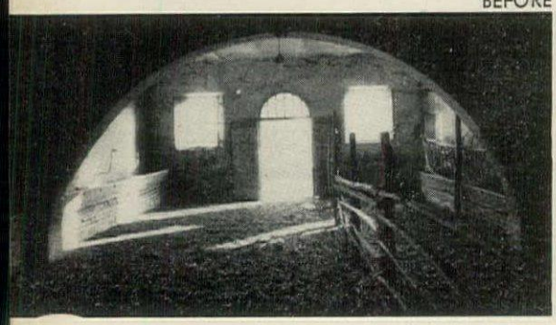
Realize that men are not created equal, though they should, of course, have a birthright to equal opportunities. After birth, in a free society, their performance should determine their progress. There will always be leaders and followers, but the leaders are worth keeping only as long as they can serve the followers by acquiring their love, respect, and gratitude.

Finally, do not forget that there is no ready-made success formula which would suit everybody. We are all different and so are our problems. The only thing we have in common is our subordination to those fundamental biological laws which govern all living beings, including man.

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URTESY OF CANADIAN BROADCASTING



BEFORE



A MODERN COUNTRY FEELING IN A RESTORED FARMHOUSE



Cows and sheep and donk
once walked in and out throu
the graceful arched windows
the ground floor of this Italian villa
was built in the 18th century as a fa
house with living quarters for farm a
mals downstairs and room for memb
of the family in the two stories upsta

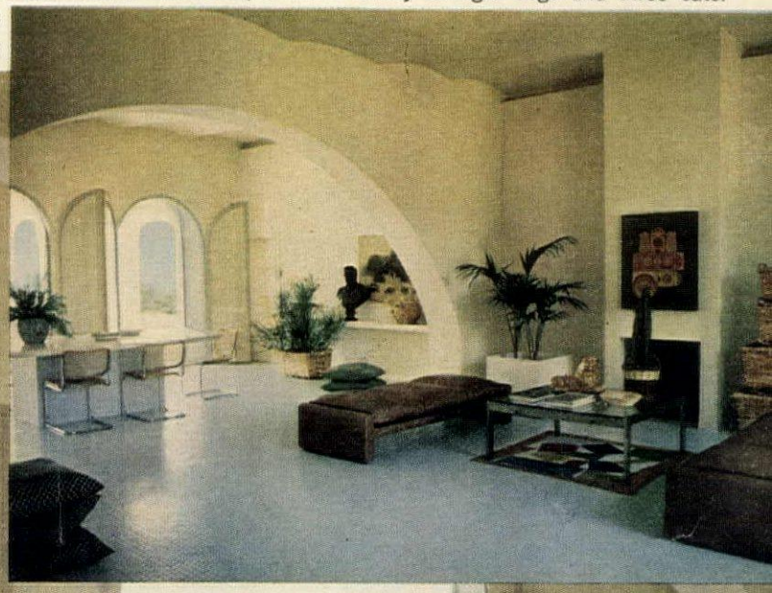






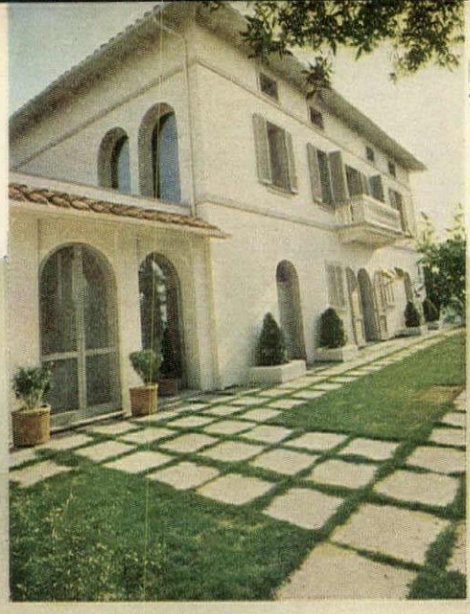


t when two Americans who work in Italy, Joe Leombruno and Jack Bodi, first saw it, was abandoned, its only inhabitants sheep, *opposite page, far left.* "The roof was e only thing about it that was in good shape," Jack Bodi recalls. "The owner knew he d to keep that in order, otherwise the whole building would have slowly collapsed." th architectural advice from Giulano Pratelli and a team of local workmen, they rked nine months "to make it more or less what it looked like originally" adding ly a covered loggia to one side, *opposite page, left.* Today the stucco walls gleam th creamy paint. All the floors are pristine mosaic tiling, and the arches have been glassed in. The downstairs hay bin is the kitchen; where there were rows of stalls, there is now a great dining-living room, *below,* cool and airy with an oval travertine table on a tiled base and lots of baskets of *ginestra*—yellow blossoms—from the meadows where they often picnic, *opposite page.* The villa is now a permanent house for Mr. Leombruno and Mr. Bodi plus their family of eight dogs and three cats.



BEFORE





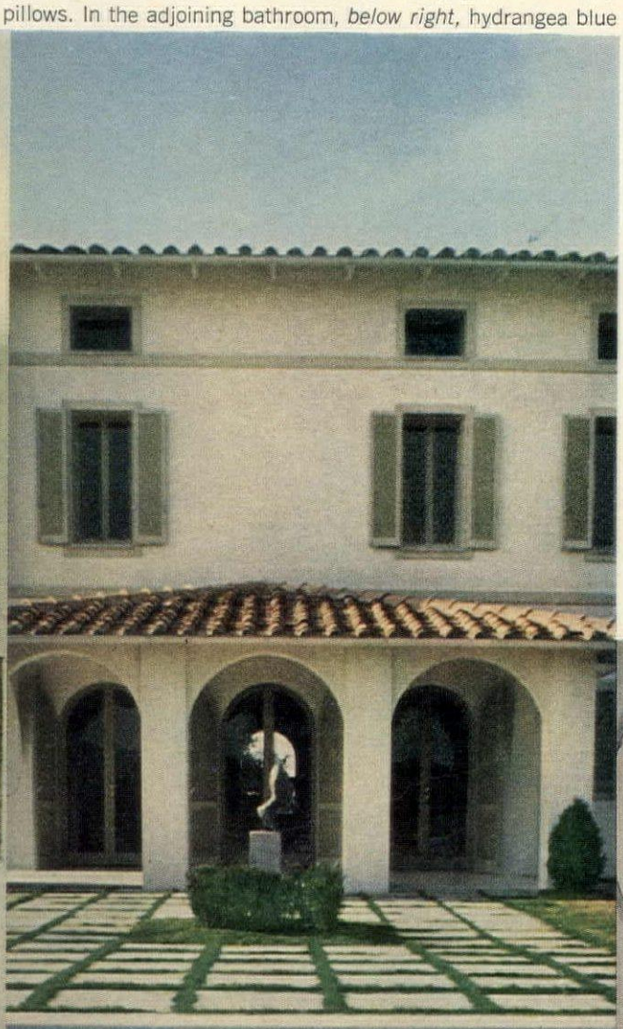
MODERN COUNTRY FEELING

VAULTED CEILINGS, ARCHED WINDOWS, AND SHINING WHITE MOSAIC TILES

The three-story villa was sensibly reorganized for two very creative people. At the very top, the space is divided into two studios—Mr. Leombruno is a photographer, Mr. Bodi a designer, painter, and needlepoint expert. Below this, there are three bedrooms and on the same floor, a balconied sitting om, *opposite page*, all beige and brown and white with Leombruno's photograph of Anna Magnani over e fireplace. "We decided to have an upstairs sitting room because of the marvelous views in all direc- ns." White "for serenity" is repeated everywhere. In the master bedroom, *opposite page, bottom left,* lor is added with a bank of needlepoint pillows. In the adjoining bathroom, *below right,* hydrangea blue towels bloom with garden greenery. On the ground floor there is the dining-living room, along with two guest rooms, plus the kitchen, *bottom right.* "The kitchen was the most difficult room to plan, it was long and narrow. We wanted butcher-block counter, but they went wrong and had to be taken out. In the end we settled for dark beige Formica." Joe Leombruno, who cooks delicious Italian food (see his recipes page 98) put a charcoal grill on the wall facing the sink. The vaulted brick ceiling banded with metal, which meets the walls in a scalloped design, is typical of ceilings all through the house. "They're quite remarkable. We left the brick exposed here and in one guest room. Everywhere else we painted it white—for lightness. Too much of it brings a heaviness down on your head." Rather than do this makeover in stages, they went right ahead and finished everything at one time, putting in a spring water swimming pool and landscaping the garden. "We did a lot of instant gardening, planted eighty-four fruit trees—apple, peach, apricot, cherry, almonds—and a kitchen garden of lettuce, tomatoes, squash, cabbages. Last summer we had baskets of fresh figs that we didn't know what to do with. It's a whole new life of creativity and activity." They found restoration easy and free of frustrations. "In Italy there are plenty of craftsmen who care enough about architecture and objects to make them as beautiful as they were in their original state. So there's always a little bit more and a little bit more you want to do."

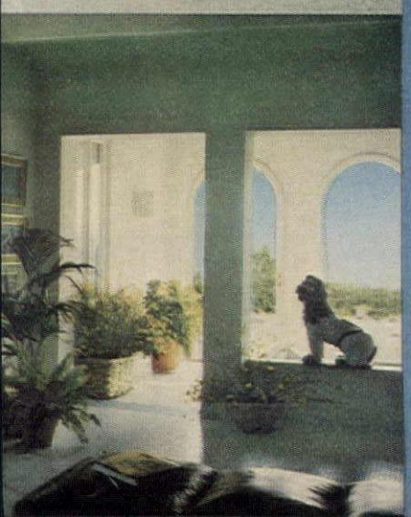
LEOMBRUNO-BODI









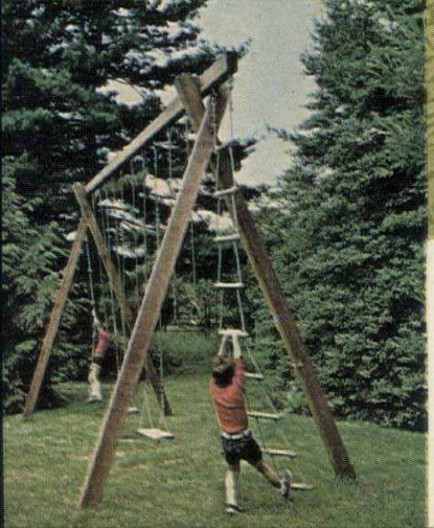


TOM YEE

BRIGHT **ZEST FOR CHILDREN,** INDOORS AND OUT

Great ways to stretch play space indoors and out. *Below:* One room and two boys —a convertible sleeping-storage-play partition gives each space of his own. The foam mattresses and platforms easily flip up or down on counterweighted pulleys. When down, they rest on the opened doors of the shelf space below. The floor is super-sized hexagons made from tiles by Flintkote. Formica-topped desk, module, steps designed—as is the interior—by Edmund Motyka. *Top and above:* A shipshape room for two young boys—clean, bright, blue and white. Roman shades accent the angled windows and sloping ceiling. Big fat pillows make the sleek platform beds banquettes by day. More round, happy shapes: the wall lamp like a cluster of balloons, half-circle shag rugs, curved-back chairs. A counter runs the width of the windows, with drawers and open shelves beneath. More open storage—tubular étagères. Interior design by Michael Taylor. *Left:* Discover the roof—it's the sunniest and most private city space outdoors. Give your wild Indians a "stockade" fence, roll down a carpet of green "grass" by Monsanto, add play equipment, a picnic table, a fiberboard panel for art shows.





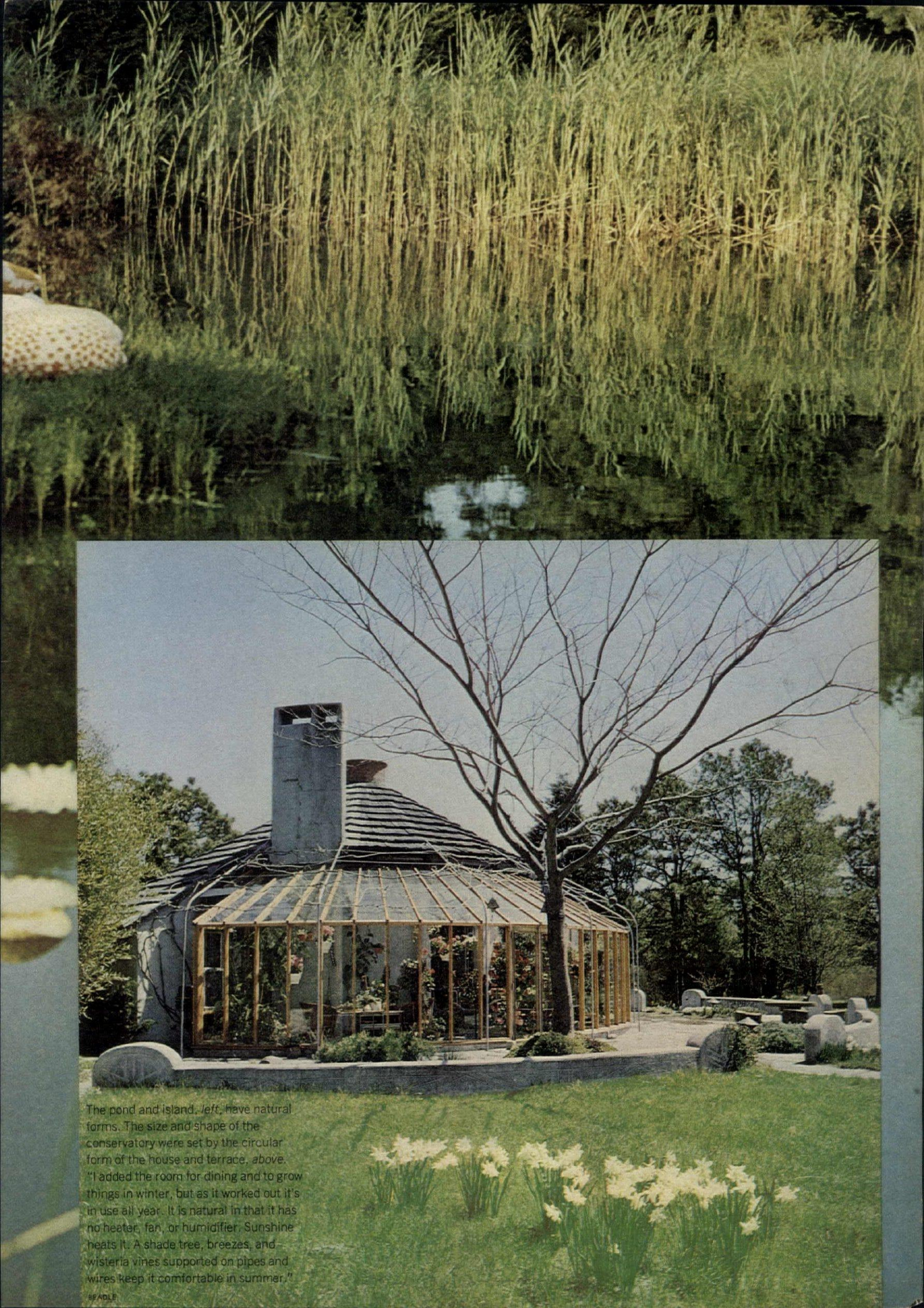
An airy green summerhouse room, *above*. "Wicker and Lace" Dacron and cotton sheets by Martex pattern the walls, furniture, curtains, dust ruffle, and quilted comforter. Cane and "bamboo" fourposter bed from the "Officer's Chest" collection, chair, and ottoman all by Henredon. "Maxipedic" mattress and box springs with a built-in bedboard by Simmons. Double easel—chalkboard on other side—by Creative Playthings. The stenciled floor echoing "Wicker and Lace" designed and painted by Ronald C. Reitz. Interior design by Mac II. *Left:* A handsome swing set built from redwood two-by-fours and gym equipment from a sporting goods store. (If the ropes are not long enough, have length spliced on at a yacht yard.) A handyman can bolt the frame together, hang the equipment, and set the frame securely in the ground. Designed by Gun Agell. For plans, write Gun Agell Interiors. For shopping information, see page 146.

BEADLE



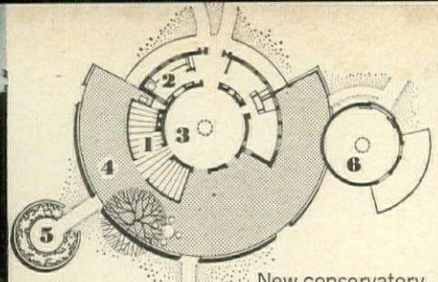
HOW TO MAKE OVER LAND AND ADD ON A GARDEN ROOM

Home improvements are the presents you give a house you love—a small luxury or postponed essential or daring afterthought. Whethe indoors or outdoors, the gift repays in pleasure. A conservatory, *right*, that fabric designer Jack Lenor Larsen added to the house he bu (House & Garden, March, 1966) yields flowers all year. A man-made pond in a remodeled meadow, *above*, is a picnic place and wildlife sanctuary. The pond is 3 feet deep, 6 feet at one end where goldfish can winter. A Monet of waterlilies, it is also a waterhole fo deer, foxes, and a statuesque blue heron. A fountain jet on a recirculating pump keeps the pond fresh, and rainfall keeps it full. In winter a skater's carrousel. "A baby bulldozer scooped the pond roughly 100-by-60 feet, leaving a 30-foot island. A gang of us raked the botton smooth, and it was lined with black vinyl sheeting, covered with 9 inches of earth, and filled with a hose from the well. All in one weeker



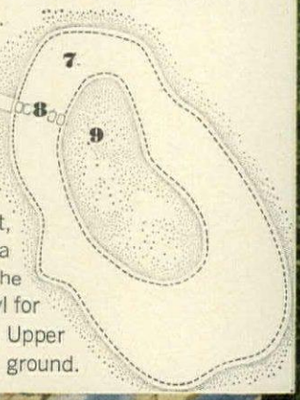
The pond and island, *left*, have natural forms. The size and shape of the conservatory were set by the circular form of the house and terrace, *above*. "I added the room for dining and to grow things in winter, but as it worked out it's in use all year. It is natural in that it has no heater, fan, or humidifier. Sunshine heats it. A shade tree, breezes, and wisteria vines supported on pipes and wires keep it comfortable in summer."





BROTMAN

New conservatory, 1, opens to kitchen, 2, living room, 3, terrace, 4. It is near walled garden, 5, and studio, 6. More on pond, 7, stepping stones, 8, island, 9, in Gardener's Notes, page 144. Shopping information page 146.

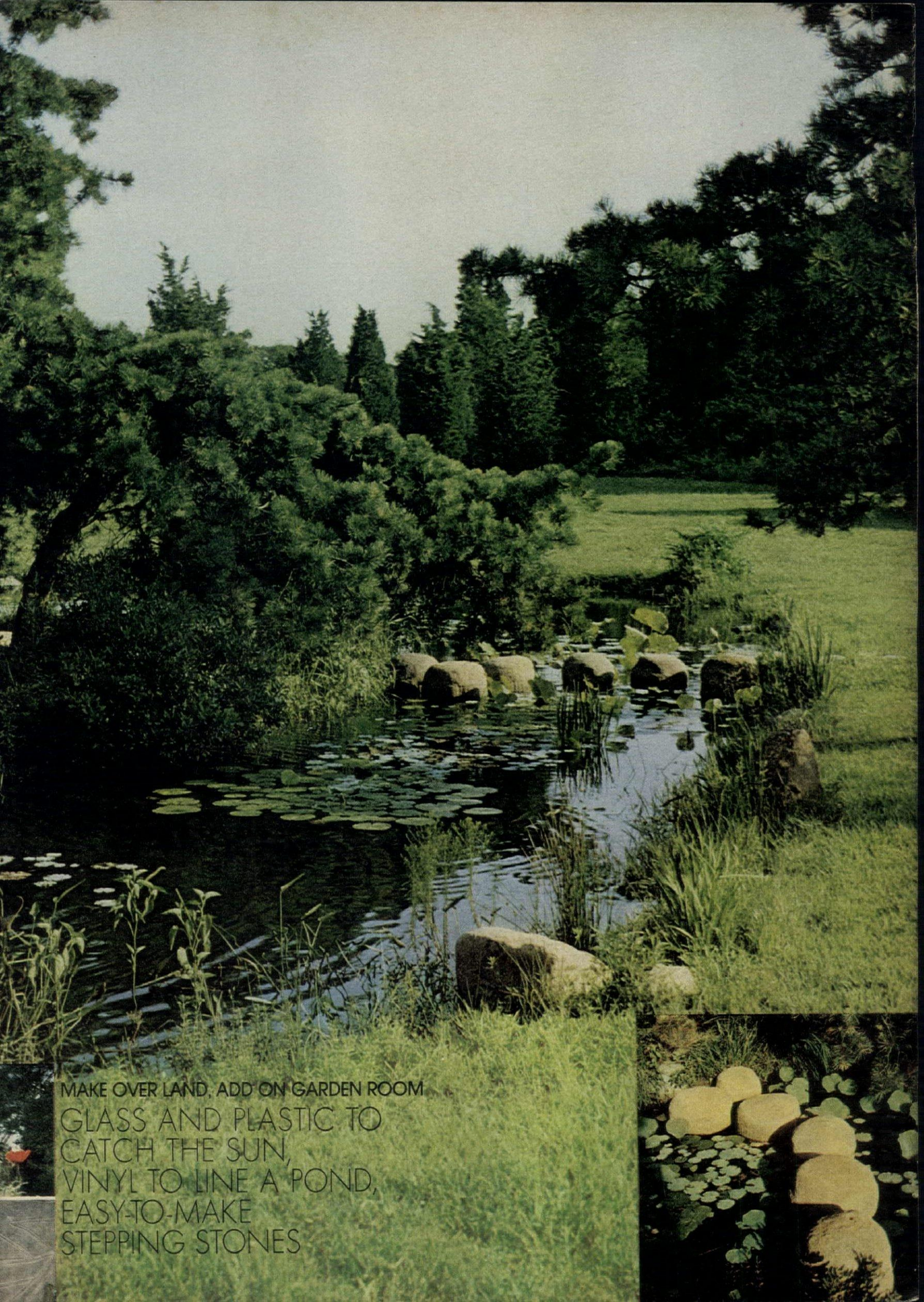


The conservatory, enclosing part of the existing flagstone terrace, faces south. The sun warms it all day, the house warms it by night, and it works rather like a greenhouse, though the only device is a jalousie at each end for ventilation. Humidity is provided by the plants themselves and by misting. The 9-by-32-foot wood frame was treated with Valspar. The roof is Plexiglas, which could be cut in tapered shapes more easily than glass. The curved, faceted wall is double-thickness window glass. In spring, some forty tubs of spring bulbs are in bloom, and Mr. Larsen and a friend, Gerald Pierce, start seed flats here. On Palm Sunday, he buys flats of marguerites and petunias and grows them indoors until he can plant them out on Memorial Day, when some pot plants also go out for summer. Geraniums, browallia, flowering vines, and ferns all thrive. There is a hose outlet, but Mr. Larsen generally uses a watering can from the kitchen. Everything but bougainvillea and cactus gets Miracle-Gro each week. When it gets too hot, he opens the door that leads to the terrace and walled garden, *bottom right,* to catch a Long Island breeze. The idea of using vinyl for the pond came from a Soil and Water Conservation agent. The liner is from Staff Industries, Upper Montclair, N.J. The stepping stones, *right,* were cast by pouring cement into holes dug in the ground.

BEADLE







MAKE OVER LAND, ADD ON GARDEN ROOM

GLASS AND PLASTIC TO CATCH THE SUN, VINYL TO LINE A POND, EASY-TO-MAKE STEPPING STONES

IDEAS FROM ROBERT CARRIER'S NEW COUNTRY RESTAURANT

Parties with that fresh country feeling







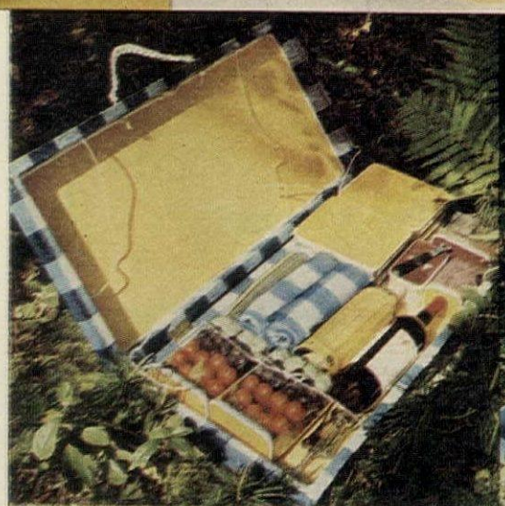
SUSAN WOOD







TOM YEE





Spread sun and flowers everywhere, *top,* for breakfast in the garden. Catch a spotlight of sunshine with a "Sun Yellow" tablecloth, mass flowers in natural-colored pottery bowls. "Mon Jardin" Limoges porcelain, *above,* is painted with glorious 18th-century flowers and butterflies. "Cluny" silver by Christofle. Tablecloth of Belgian linen and polyester by Fallani & Cohn. Linen napkins part of a set from Pratesi Shop. Handmade pottery bowls by Robert Feuer at Sens Unique. *Top right:* "Eklipse" Swedish vacuum servers in a spectrum of tangy colors. The 1-quart pitcher has a spout that seals when not pouring. The pint bottle's perfect for lunch boxes. At Macy's, New York. *Middle:* Four nesting stoneware "peach baskets" with rattan handles for kitchen, centerpieces, or planters. At Foley's, Houston. *Middle right:* To open a beautiful bottle of wine, an olivewood corkscrew from Patricia Moore. *Right:* The picnic hamper that turns into a checked tabletop.



"Entertaining is handing out love and friendship," says American-born Robert Carrier, famous for his cookbooks, kitchen shops, and restaurants, "when I see a lovely setting, I can picture a meal happening." Mr. Carrier now has in his restored Queen Anne house in Suffolk, England, constant inspiration for a party scene. The surrounding fields, sweeping lawns, the alley of laurel, and his own apartment wing at Hintlesham Hall also a restaurant and dining club all provide settings for his very personal parties. *Opposite page:* The façade makes a spectacular backdrop for a summer lunch of ham, green herb and salmon pâtés. *Below:* A Moroccan picnic of Couscous Royale, "one of the great one-dish meals" is set on a kilim rug. *Opposite page, bottom:* Orange champagne to start brunch. Menus and recipes, page 94.

DAVID MASSEY





HORST

The zest of eating outdoors or bringing the outdoors in

The picnic hamper-and-table is plywood covered in lacquered Brunschwig fabric. Tie down provisions with the cords, slip one rope handle through the other, and away you go. With matching napkins. You supply the contents. Designed by Hans Mayr. At Cache Cache. *Far left:* New shapes in new colors in classic porcelain-enameled, cast-iron cookware by Le Creuset. Oval or round. Also in yellow, brown, or blue. "Les Mama" designed by Enzo Mari. *Left:* Literate relish. Or salad dressing, oil, vinegar, sauce, or jam. Bottles and jars by Wheaton. *Below:* Breakfast for two peacefully patterned in "Blanche's Branches" cotton by Schumacher and "Blue Flowers" porcelain by Royal Copenhagen. "Amalie" sterling and enameled steel flatware at Royal Copenhagen. "Tulip Latham" goblets from Italy at Carole Stupell. Tablesetting designed by Horst. For shopping information, turn to page 146.

Structo Rectangular Gas Grills. A new look for the square meal.

Structo has a fun, quick, and delicious new way for you to cook outdoors. Now you can choose from four new cast aluminum rectangular gas grills. Our post, pedestal, portable and table top models all feature the advantage of quick action starts, everytime. Just turn them on and in seconds enjoy your outdoor cooking fun. Structo gas grills have built-in advantages like the rectangular shape for more cooking surface, durable, rust-proof cast aluminum for summer after summer of use, lever smooth action hinged tops, and many more features. Look for Structo rectangular gas grills, as well as charcoal and electric grills, wherever you find the best outdoor cooking equipment.

STRUCTO

STRUCTO DIVISION · KING-SEELEY THERMOS CO.

The grills more people grill on.



"Leaving the faucets open in your washing machine may cause low water pressure in your shower"

HAPPY HOUSEKEEPER *continued from page 24*

We've just signed up with what I think is a unique, important organization—The Credit Card Service Bureau. It's ***a service that keeps all your credit card numbers on file*** so that if you lose any or if they are stolen, the issuers will be promptly notified and you'll get a new card. A single, toll-free telephone call is all that's required to protect the carrier in the case of a missing credit card. The Bureau will also have errors on credit cards and charge plates corrected and notify the issuers of change of address. Each subscriber is provided with little bright yellow stickers to put on each of his credit cards stating that it is registered. And if you forget the telephone number, you can get it from Washington, D.C., information. Membership is $9 a year. In addition to these services, for an additional fee the Bureau will wire you $100 cash if you lose your purse or wallet while traveling and will also arrange to have air tickets replaced. The whole thing makes me feel quite secure, since I've been through the mess of losing my cards and having to notify all my accounts as quickly as possible. For details write: Credit Card Service Bureau, Operations Center, Seminary Plaza Building, 4660 Kenmore Avenue, Alexandria, Va. 22304.

Since we have no water pressure problems in our house, I've never been able to understand ***why the shower water suddenly changes from hot to cool*** while I'm under it. Ours has been acting very badly lately and I finally called the plumber. I explained to him that the abrupt and baffling temperature change often occurred when no one else in the house was using water, and at a time of day when the pressure should be good. After a preliminary check of the pipes, the plumber asked me if we turned off the faucets that carry the hot and cold water to the washing machine when we finish the laundry. I had to admit that as far as I knew we didn't, and he said that leaving the faucets open could make a vacuum that might draw hot water away from any other open faucet. We followed his advice and turned off the washer faucets and I find that the water supply is much steadier. I don't quite understand it, but it works.

I just love my ***new white Teflon pans.*** Now that white has become so popular, some cookware manufacturers have taken to lining their products with DuPont Teflon II in white and it looks very light and bright and particularly lovely with a nutmeg-colored exterior. We bought a 12-inch Mirro skillet and some saucepans all in this color combination and I am really enthused about them. The Teflon is still the heavy, smooth, no-stick surface, just as efficient as ever, but the food seems to look nicer in a white pan. As always, the pans are easy to wash, and they look absolutely smashing hanging on the pot rack.

I like to send ***wedding presents that are closer to the realities of daily life***—time-proven kitchen equipment, for instance, or good basic accessories for informal entertaining. We like to add a personal note with these presents—a set of fine knives may be accompanied by instructions for proper chopping and mincing. And three black iron skillets, ranging in size from small to large, will bring with them the directions for curing and caring for them. One of my favorite wedding presents is a handsome, roomy enameled iron casserole with several of our favorite recipes tucked inside. ■

BEADLE

WINE & FOOD

A NEW SUPPLEMENT TO HOUSE & GARDEN OF QUICK TIPS · SUPER RECIPES · EXPERT ADVIC



10 DIET SHERBETS YOU CAN MAKE IN YOUR REFRIGERATOR

COOKING OUTDOORS
tips, techniques, recipes

YOUR OWN GREEN NOODLES
step by step

REFRESHING FRUIT DRINKS FOR SUMMER

MENUS AND RECIPES FROM ROBERT CARRIER'S NEW DINING CLUB

EATING OUR WAY THROUGH THE SERENGETI
William P. Rayner goes on safari and finds some unexpected food in the bush

General Electric Ranges with P-7® self-cleaning ovens are made for people who love to cook, but hate to clean.





If, at heart, you're a real cook, but a very impatient cleaning woman, feast your eyes on these GE Ranges. They make cooking a joy and cleaning a cinch.

Like GE's self-cleaning P-7 Ovens. Set the controls to "Clean" and the ovens automatically clean themselves completely. Top, bottom, sides, racks. Even nooks and crannies you couldn't get to if you had to do it yourself. All that's left is maybe a little ash.

Yet all that cleaning only costs about 10¢. A lot less than a can of oven cleaner.

Sparkling P-7 Ovens. You'll like the way they make your kitchen look—and feel. Because they're so well insulated, more heat stays in the oven when baking, helping the kitchen stay cooler.

Each of these ranges comes with a P-7 Oven. (There are lots more P-7 Oven Ranges in almost every size.) And each comes with Calrod® Surface Units, for even heat all over the bottom of your pans. Now all you do when you decide to replace your range is choose which of these other features you want, too.

The eye-level oven

Why bend over to see what's doing? Model J785 has an eye-level oven with a shiny picture window. When it's time to clean it, just put the removable panels in the P-7 Oven down below.



The wall oven Model JK19R

The eye-level oven Model J785

J845

The wall oven

If you're looking for a new oven only, how about GE Model JK19R? To help you cook good things, it has a rotisserie and automatic meat thermometer, and, of course, the oven is self-cleaning.

The Microwave Cooking Center

It's a special range made only by the General Electric Company. A complete cooking center all in one range. The self-cleaning P-7 Oven does both microwave and conventional cooking. So you can have your choice. Or even use both at once. You can cook foods up to 4 times faster using the microwave energy and brown with conventional heat at the same time.

Customer Care... Service Everywhere.™ This is our pledge that wherever you are, or go, in the continental U.S.A., you'll find a qualified GE serviceman nearby. Should you ever need him.

P-7 self-cleaning ovens. Another reason why General Electric is America's #1 Major Appliance Value.

GENERAL ELECTRIC

10 diet sherbets you can make in your refrigerator

These delicious healthy sherbets are low in fat or low in sugar, sometimes low in both, and very often low in calories as well. Quick to make, they are all natural flavors that are refreshing after any meal.

All these sherbets can be made in the freezer compartment of a refrigerator using one of the new compact ice cream machines. The machine has an electric cord designed to reach outside the refrigerator to a nearby outlet and it does not have to be packed with ice and salt. You can also freeze some of these sherbets in ice cube trays, if you remove from the tray and beat mixture once or twice during freezing process to ensure a smooth texture.

RUM-GRAPEFRUIT SHERBET

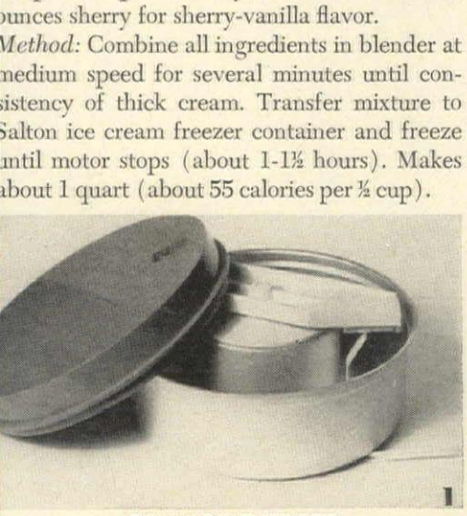
Ingredients: 1 6-ounce can frozen unsweetened grapefruit juice, undiluted; 2 cups liquid skim milk; 1 cup Carnation nonfat instant dry milk crystals; 1 ounce dark rum (Julius Wile's Lemon Hart).

Method: Combine all ingredients in blender at medium speed for several minutes until consistency of thick cream. Transfer mixture to Salton ice cream freezer container and freeze until motor stops (about 1-1½ hours). Makes about 1 quart (about 57 calories per ½ cup).

VANILLA SHERBET

Ingredients: 1½ cups Carnation nonfat instant dry milk crystals; 1½ cups liquid skim milk; 2 teaspoons vanilla and scraped vanilla bean; 1 teaspoon liquid Sucaryl; variation: add 2 ounces sherry for sherry-vanilla flavor.

Method: Combine all ingredients in blender at medium speed for several minutes until consistency of thick cream. Transfer mixture to Salton ice cream freezer container and freeze until motor stops (about 1-1½ hours). Makes about 1 quart (about 55 calories per ½ cup).



1

ORANGE SHERBET

Ingredients: 1 6-ounce can frozen unsweetened orange juice, undiluted; 1½ cups liquid skim milk; ⅔ cup Carnation nonfat instant dry milk crystals; 1 teaspoon vanilla; 4 drops each yellow and red food coloring.

Method: Follow procedure for rum-grapefruit sherbet. Makes about 1 quart (about 50 calories per ½ cup).

STRAWBERRY SHERBET

Ingredients: 3 cups fresh strawberries, washed and hulled; juice of 1 orange; ½ cup Carnation nonfat instant milk crystals; 1½ teaspoons vanilla; 1 teaspoon liquid Sucaryl or more, depending on sweetness of strawberries.

Method: Blend strawberries at high speed in electric blender to pulverize seeds. Add orange juice, milk crystals, vanilla, and Sucaryl and blend at medium speed to consistency of thick cream. Transfer mixture to Salton ice cream freezer container and freeze until motor stops (about 1-1½ hours). Makes approximately 1 quart (about 47 calories per ½ cup).

APPLE GRANITE *(from Ernst Beadle)*

Ingredients: 3 cups apple juice; 3 tablespoons honey or artificial sweetener equivalent; 3 tablespoons Cointreau, rum, or Calvados, optional.

Method: Mix together apple juice, honey or artificial sweetener, and Cointreau, rum, Calvados, if desired and follow directions for Salton ice cream freezer maker. Makes about 1 quart (about 135 calories per ½ cup serving using alcohol; with sugar substitute 104 calories using the alcohol; without alcohol, but using honey 94 calories per serving; without alcohol and using sugar substitute 63 calories per serving).

The above can be made with other juice and alcohol choices: grape juice with Dubonnet or wine; pineapple juice with rum; canned grapefruit juice with Grand Marnier (all about 95 calories per ½ cup serving using honey, about 65 with sugar substitute).

FROZEN YOGHURT

For a delightful sherbet-like texture, make plain yoghurt according to yoghurt-maker directions, using whatever starter is called for, add vanilla or fruit for flavor and freeze. If you don't have an electric ice cream maker, you can freeze it in ice trays, but in that case to ensure smoothness, beat mixture once or twice during freezing process.

PLAIN YOGHURT

Follow yoghurt-maker directions using 2 cups Carnation instant nonfat dry milk crystals, 3¾ cups water, and whatever starter is called for.



2

MIEHLMANN

VANILLA YOGHURT: Add 1 tablespoon each vanilla and liquid sweetener to plain yoghurt ingredients. (About 58 calories per ½ cup.)

LIME YOGHURT: Add 3 tablespoons Rose's lime juice and 1 tablespoon liquid sweetener to plain yoghurt ingredients. (About 60 calories per ½ cup serving.)

PEACH YOGHURT: To ¾ cup plain yoghurt gently stir in ½ teaspoon vanilla, ½ teaspoon liquid sweetener, 2 teaspoons honey, and ⅓ cup drained Elberta peach slices, chopped. (About 84 calories per ½ cup.)

BLUEBERRY YOGHURT: To ¾ cup plain yoghurt gently stir in ½ teaspoon vanilla, ½ teaspoon liquid sweetener, ¼ cup thawed frozen unsweetened blueberries, chopped. (About 60 calories per ½ cup serving.)



3

APRICOT YOGHURT SHERBET

Ingredients: 1 pound can unsweetened apricots (2 cups); 1½ packages gelatin; 1 tablespoon honey; 1 cup plain yoghurt; 4 teaspoons sugar or sugar substitute; 1 teaspoon almond extract.

Method: Drain the can of apricots into a bowl and pour liquid into a saucepan. In a separate bowl, dissolve gelatin in 3 tablespoons apricot juice. Bring the remaining juice to a boil and pour it into the gelatin mixture and stir until dissolved. Set aside to cool.

In a blender add apricots, honey, yoghurt, sugar, and almond extract and purée mixture. In a large bowl mix gelatin and purée together. Follow the ice cream freezer directions. Makes 1 quart and serves 8 (about 100 calories per ½ cup serving or 92 calories with the sugar substitute).

LEMON YOGHURT SHERBET

Ingredients: 3 cups plain yoghurt; grated peel of 1 lemon; juice of 2 lemons; 5 tablespoons sugar or sugar substitute.

Method: In a large bowl mix yoghurt, lemon peel, lemon juice, and sugar or sugar substitute together and follow ice cream freezer directions. Serves 6 (about 106 calories per ½ cup with sugar; 65 with sugar substitute). ■

1. Electric ice cream maker by SEB of France. The paddles lift up automatically when the mixture reaches the proper consistency. $22 at Bloomingdale's. 2. Electric ice cream mixer with an automatic shutoff feature. By Invento, $25.95 at Hammacher Schlemmer. 3. "Ice Cream Machine" by Salton. Makes 1 quart in 1 hour. $19.95 at Jordan Marsh and branches.

Menus and recipes from Robert Carrier's new country restaurant

For Robert Carrier cooking is both a profession and a personal pleasure. Owner of Carrier's, a thriving London restaurant, he has now opened Hintlesham Hall, his country house in the Suffolk countryside, as a dining club and restaurant. Mr. Carrier, whose latest book is *Robert Carrier Cooking For You* (Viking), has just completed *The Robert Carrier Cookery Course* cook book. He enjoys both the planning of a party and its preparation. "The rhythm of cutting, chopping, and stirring is very soothing and finally I love the exhilaration when guests arrive; the exchange of friendship and ideas. Abundance is beautiful, too; I'm happy when I have twice as much as I should —rice, sauces, a great ham, most things can be used later. I love leftovers, they always seem to work. Mr. Carrier also enjoys the aromas, tastes, and visual pleasure of food from garden to table. "I love the almost ballet-like movement of serving food. I have wine glasses that hold nearly half a bottle, but they are kept only partly filled. The filling and the attention is so enjoyable to the pourer and the taster."

SUMMER LUNCH ON LAWN

Pernod Daiquiri
Sherry Mary
Negroni Pitcher
*Fresh Salmon Pâté**
Pâté aux Herbes
Cold Baked Ham with Mustard and Pineapple Glaze
*Green Pea and Watercress Purée**
Coleslaw
Cheese, Fresh Fruit

FRESH SALMON PÂTÉ

Ingredients: 2 pounds raw fresh salmon; ½ cup dry white wine; 2 bay leaves, crumbled; 2 tablespoons onion, finely chopped; salt and freshly ground black pepper; 2 tablespoons each finely chopped parsley, chives, and tarragon; ½ pound raw flounder; ½ pound raw cod; 2 slices white bread dipped in milk; 2 eggs, lightly beaten; ¼ pint heavy cream; juice of ½ lemon; softened butter.

*RECIPE FOLLOWS

Method: Skin and bone salmon; cut best part of it into fingers about ¾-inch thick and marinate for about 2 hours in dry white wine with crumbled bay leaves, onion, and salt and pepper to taste. Turn salmon fingers occasionally so all sides are impregnated with marinade. Roll in parsley, chives, and tarragon.

Skin and bone flounder and cod, place in blender with remainder of salmon. Add bread and milk mixture, eggs, cream, lemon juice, salt and pepper to taste. Moisten with marinade juices, blend well. Pass mixture through a fine sieve.

Preheat oven to 350°.

Butter an ovenproof pâté dish and cover bottom with a layer of fish mixture; place fingers of salmon on this; sprinkle with remaining herbs; cover with a layer of fish mixture. Put lid on pâté dish and place it in a roasting tin with boiling water (to come halfway up sides of pâté dish); bake 45 to 60 minutes. Allow pâté to cool, then chill until ready to serve. This dish improves if kept for 2 or 3 days in the refrigerator before serving.

Chef's tip: Remove from mold and roll carefully in finely chopped fresh parsley. Serves 10 to 12.

GREEN PEA AND WATERCRESS PURÉE À L'ORANGE

Ingredients: 6 oranges, 3 pounds frozen peas; 2 bunches watercress; 1 cup well-flavored vinaigrette dressing, salt and freshly ground black pepper; 3 tablespoons parsley, chives, tarragon, chopped.

Method: Cut oranges in half. Cut a thin slice off the bottom of each half to prevent its tipping over. Scoop out pulp with a sharp pointed spoon, scraping out all pith and reserving juice and orange segments. If desired, cut decorative notches around rim of each orange half with sharp knife.

Place frozen peas in a saucepan; pour boiling water over and boil for 10 minutes. Drain, set aside.

Clean watercress, removing stems and any yellow leaves. Combine cooked peas and watercress sprigs in container of blender with ½ the vinaigrette dressing, and blend until smooth, adding a little more vinaigrette if necessary. (Or put peas and watercress through a food mill, adding vinaigrette dressing after vegetables are puréed.) Do not sieve purée or it will be too "soft" to mound up.

Season purée with reserved orange juice, additional vinaigrette, salt and pepper to taste. Fill orange shells with the green purée, mounding it up over the edge of each orange and sprinkle with a little chopped herbs. Serves 12.

BRUNCH FOR 4

Champagne Orange
*Seafood Kedgeree**
*Baked Ham with Grapefruit**
Tomato and Green Bean Salad

SEAFOOD KEDGEREE

Ingredients: 6 ounces long-grain rice; salt; 1 pound poached salmon or halibut; 3 hard-cooked eggs; 6 tablespoons butter; ½ teaspoon curry powder or paste; ¼ pound cooked shrimp; black pepper; ¾ pint hot quick béchamel sauce; 6-8 tablespoons heavy cream; 2-3 tablespoons lemon juice; 3-4 tablespoons parsley, finely chopped.

Method: Cook rice until tender but still very firm. Drain thoroughly and keep warm. Dice or flake salmon or halibut very coarsely, picking out stray bones or pieces of skin and set aside. Shell hard-cooked eggs; separate yolks from whites, chop whites and set aside.

Melt butter in a wide, heavy pan and blend in curry powder or paste; add salmon or halibut and shrimp and toss over very gentle heat until thoroughly hot and golden. Add chopped egg whites and toss lightly until well mixed, taking care not to crumble fish. Season to taste with salt and pepper; remove from heat and keep hot. Combine hot béchamel sauce with cream and sharpen flavor with lemon juice to taste. Fold ½ cup of sauce into rice mixture, together with the parsley. When well mixed, make a loose ring in a heated serving dish. Fill with seafood mixture. Sieve egg yolks over the top, serve very hot. Serves 4.

BAKED SPICED HAM WITH GRAPEFRUIT

Ingredients: 1 large slice cooked ham (about 1 inch thick); 3 tablespoons brown sugar; 2 tablespoons tomato catsup; ½ teaspoon powdered mustard; ¼ teaspoon paprika; ¼ teaspoon ginger; 2 fresh grapefruit; melted butter.

Method: Preheat oven to 350°. Place ham in a well-buttered shallow oval baking dish. In a bowl combine sugar, catsup, mustard, paprika, and ginger and spread over ham. Peel grapefruit and cut into sections. Arrange segments on top of ham; brush with butter and bake 35-45 minutes. Serves 4.

MOROCCAN LUNCH FOR 6-8

Moroccan Appetizer Salads:
*Moroccan Carrots**
*Green Peppers**
Tomato *Cucumber*
*Couscous Royale**
Moroccan Orange Salad

MOROCCAN PEPPER SALAD

Ingredients: 6 sweet peppers, 3 anchovy fillets, finely chopped; 3 tablespoons parsley, finely chopped; 3 tablespoons onions, finely chopped; 6 tablespoons olive oil; 2 tablespoons lemon juice; salt and freshly ground black pepper; cayenne pepper.

Method: Wash peppers and slice off tops. Remove core and seeds; slice thinly and arrange pepper rings on serving dish. Sprinkle with anchovies, parsley, and onion. In bowl, combine olive oil and lemon juice, season generously with salt, pepper, cayenne. Pour over pepper rings. Serves 6-8.

MOROCCAN CARROT APPETIZER

Ingredients: 2 pounds carrots, peeled and sliced; 8 tablespoons water; 8 tablespoons olive oil; 2 large cloves garlic; 2-3 tablespoons vinegar; salt and freshly ground black pepper to taste; cayenne pepper; paprika; cumin powder; 4 tablespoons parsley, chopped.

Method: In a saucepan, blanch

"There's always a sense of excitement eating out-of-doors"

arrots in just enough water to over until water comes to the boil. emove from heat and drain. Add ater, olive oil, and garlic and immer until carrots are tender. rain. Add vinegar, salt, pepper, ayenne, paprika, and cumin powder. Garnish with parsley. Serve old. Serves 6-8.

COUSCOUS ROYALE

One of the good one-dish meals." he famous dish, couscous, is comosed of two distinct parts: the uscous or grain itself and the ew of fish, meat, or poultry over hich it steams, and whose flavors is intended to absorb.

A special pot, known in Frenchpeaking North Africa as a *couscousière*, is used to make it, but ou can substitute a saucepan with steamer and a bowl, both of hich fit snugly over the saucepan.

Until the last few years, couscous would have been quite impractical for the American kitchen the grain demands a great deal tedious and highly expert reparation before it will separate to light fluffiness when ooked. Nowadays the grain is exorted ready for its final steaming, hich is child's play. Here is a verion with chicken and lamb.

gredients: 1 stalk celery, cut into inch lengths; 6 black peppercorns; 3 cloves; 1 bay leaf; 1 clove arlic, peeled; ½ to 1 level teaoon cumin seed; 1 3-3½-pound asting chicken; salt and freshly round black pepper; 1½ pounds oulder of lamb; 6 tablespoons ive oil; 3 Spanish onions, quarred; 6-8 zucchini; 6-8 small turps; 12 small carrots; 3 small reen peppers, seeded, cored, and uartered; 2 teaspoons paprika; ¼ teaspoons ground ginger; ½ teaoon ground cinnamon; ¼ teaoon saffron strands; 2 pints boilg water; 2 chicken bouillon ibes; 4 ounces chick peas, soaked ernight; 7 teaspoons tomato aste; 1 pound packaged prepared uscous; 8-ounce package froz broad beans; 4 tablespoons arsley chopped; 2 tablespoons utter; cayenne.

ethod: Make a bouquet garni: e up in a square of muslin the lery, peppercorns, cloves, bay af, garlic, and cumin and set ide. Cut chicken into serving rtions and season with salt and epper. Cut lamb into large cubes d season with salt and pepper. lect a large saucepan with eamer that fits tightly over it. eat 4 tablespoons olive oil in ucepan and sauté chicken and mb pieces steadily until golden own all over, 10 to 15 minutes. ransfer chicken and lamb to a plate. In the same oil, sauté onions, zucchini, turnips, carrots, and green peppers 15 minutes, or until golden. Sprinkle with paprika, 1 teaspoon ginger, cinnamon, and saffron, and mix well.

Return chicken and lamb pieces to saucepan. Pour in boiling water; add bouillon cubes, chick peas, 6 teaspoons tomato paste, and bouquet garni. Bring to boil; reduce heat to a gentle simmer; cover and cook gently 10 minutes. Place the couscous in a bowl and moisten with 6 tablespoons cold water, one at a time, working it in evenly with your fingertips, rather as though you were creaming fat and flour. The grain will absorb this water without any trouble, and look and feel almost as it did when it came out of the package.

Line steamer with a clean cloth, rinsed and wrung out with boiling water in case any trace of detergent remains. Place couscous in this. Remove lid from pan in which chicken, lamb, and vegetables are simmering. Fit steamer over the top and continue to simmer gently, uncovered. Steam couscous for 30 minutes, occasionally drawing a fork through the grains to aerate them and ensure that they do not stick together. Remove couscous from steamer. Spoon grain into a heatproof bowl that fits snugly over pan. Sprinkle with 2 tablespoons olive oil and gradually add 6 tablespoons cold water, working it in evenly as before. Season to taste with salt.

Add frozen beans to stew. Stir in parsley. Fit bowl over pan and continue to simmer 30 minutes. Add butter to couscous and leave to melt while you finish sauce.

Strain off ½ pint liquid from stew. Pour into a small pan. Flavor with ¼ teaspoon ginger, cayenne, and 1 teaspoon tomato paste. Taste and adjust seasonings—sauce should be quite strong. Reheat to boiling point.

With a fork toss couscous to mix in butter. Heap it around sides of oval, heated serving platter.

Place chicken and lamb pieces in center. Garnish dish with vegetables and spoon over as much of the juices as your dish will take. Serve immediately, handing sauce around separately. Any remaining vegetables and juices can be kept hot in reserve to reinforce the dish if necessary. Serves 6-8. ■

Guys who fix dishwashers pick KitchenAid for their own homes.

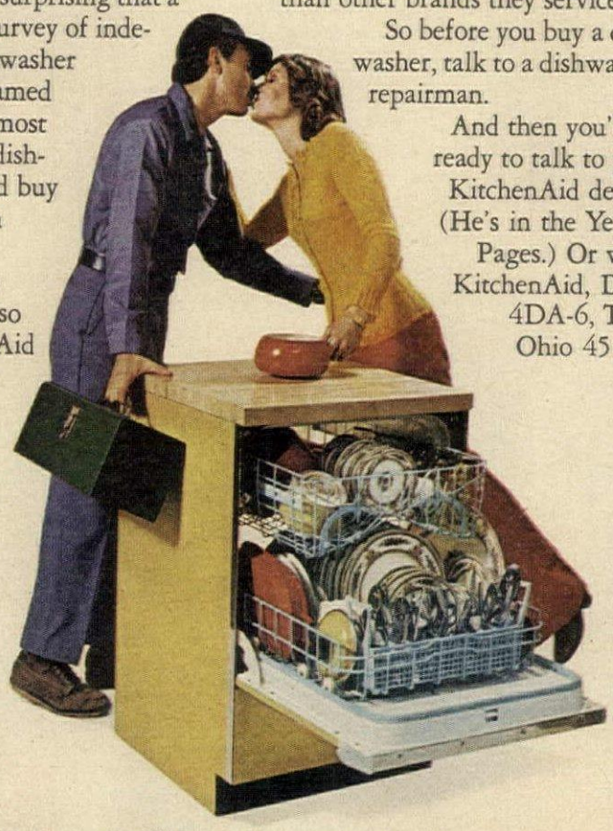
Nobody knows dishwashers—and reliability — like a repairman.

So it's not surprising that a nationwide survey of independent dishwasher repairmen named KitchenAid most often as the dishwasher they'd buy for their own homes.

And more repairmen also said KitchenAid dishwashers perform better, need less service, last longer, and are more reliable than other brands they service.

So before you buy a dishwasher, talk to a dishwasher repairman.

And then you'll be ready to talk to your KitchenAid dealer. (He's in the Yellow Pages.) Or write KitchenAid, Dept. 4DA-6, Troy, Ohio 45374.



KitchenAid® Built better. Not cheaper.

Dishwashers • Trash Compactors • Disposers • Hot-water Dispensers

Cooking outdoors
tips, techniques, recipes

by Sandra Oddo

The best outdoor cooking may well be the simplest: Get a good piece of prime meat, slash its edges so it won't curl, and lay it on the grill directly over the heat. Beefsteaks, lamb, chicken, ham—when it is crusty outside and succulent within, eat.

But, in case you'd like to try a few variations, how about these?

For steak. A single herb or flavoring, copiously applied, can make a whole new taste.

Press rosemary into both sides of the steak with the heel of your hand before you grill it, and serve with a good pat of butter.

Or, crush whole peppercorns and press them into the steak. Let stand an hour, then broil.

Or, just before the steak is done, throw a handful of bay leaves on the coals to burn under either side.

Or, sprinkle with brandy 15 minutes before cooking.

Or make a paste of two or three teaspoons of dry mustard with enough bourbon to moisten. Spread it on the steak and let stand half an hour before broiling.

Or hamburger. Chop a small green pepper and a small onion finely, blend into meat with 1 tablespoon chili powder, 1 tablespoon chili sauce, salt and pepper.

Press two very thin patties together around chopped sweet onions mixed with steak sauce.

Mix a tablespoon Worcestershire sauce, pepper, an egg, and ½ cup grated Cheddar into meat.

Spread blue cheese between two very thin patties, wrap them with bacon pinned on with toothpicks.

Finish chops off by sprinkling fresh herbs on the coals, just before they are done. Under lamb, burn fresh mint. Under pork, sage or thyme. Under veal, try a little dill.

Poultry, broiled over the coals, is usually basted with a marinade. Try this one for duckling.

Wash a duckling in cold water and dry carefully; cut in quarters. Place 15-18 inches above the coals, skin side up, cook 15 minutes. Turn, cook 15 minutes on the other side, brushing with a mixture of ½ cup olive oil, ½ cup orange juice, ½ cup sherry, 3 tablespoons honey, 1 teaspoon ginger, 2 tablespoons soy sauce, 1½ teaspoons dry mustard, and 1 teaspoon white pepper. Turn again and cook 5 more minutes, brushing with marinade. Duck is done when leg joint moves freely and juice runs clear.

Split a 5-6 pound turkey in half. Melt ¾ cup butter; add a little lemon juice, some paprika, 2-3 teaspoons dried tarragon. Brush the turkey thoroughly with the butter and grill, flesh side down, about 4 inches from the heat. Cook 15 minutes, then turn, basting with the butter as necessary. Cook skin side 10 minutes; turn again. Continue turning and basting every 5 minutes until juice runs colorless when a sharp fork is poked into the thigh joint, about 1 hour.

Few U.S. fish are fatty enough to grill without help. Try these:

Butter the inside of a small whole fish; wrap a strip of bacon around it. Broil about 10 minutes on each side. Or stuff a bass with a small whole hot sausage. Or marinate white fish in soy sauce and water flavored with garlic. Baste with lime juice and olive oil.

For a superior roast, outside as well as in the oven, long slow cooking—easy with a rotisserie and a hood—is best.

Rub a 5 pound rolled pork loin roast with sage, salt, and white pepper. Put on a spit and roast until meat thermometer registers 170°, about 3 hours, basting with ½ cup cider vinegar, ¼ cup salad oil, ¼ cup honey, 1 teaspoon dry mustard, brushed on as necessary.

Serve a whole beef tenderloin crisp outside, rare within, with Béarnaise sauce.

Have the butcher bone and flat ten a leg of lamb. Two hours be fore cooking, cover it with fresh mint and rub with dry mustard pepper, onion juice. Grill 20 min utes on each side (25 minutes fo well-done lamb), basting with cup butter, melted and cooked gently with ¼ clove garlic, 1 table spoon grated onion, and ½ cup chopped mint leaves.

Marinades. Almost any inexpensive meat can be improved by long thoughtful session with judiciously prepared marinade Here are a few:

For lamb: Chop a small onion finely, mix into 1 cup plain yo ghurt with 2 teaspoons curry pow der. Marinate lamb cubes 24 hour in the refrigerator or 12 hours a room temperature. Lamb can b frozen in this marinade.

For beef: Brush a chuck steak o soak stew beef in 1 cup red win combined with ½ cup soy sauce, minced shallots, 1 minced clove o garlic, a little pepper.

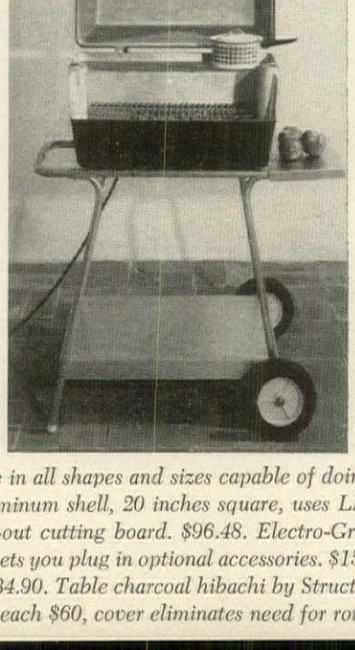
Or use a mixture of ½ cup olive oil, the juice of 1 lemon, and ½ cup whiskey, a crushed clove of garlic salt and pepper. The longer you marinate, the better—but even an hour will help a tough steak.

For chicken: Mix olive oil, ver mouth or sherry, and lemon juice

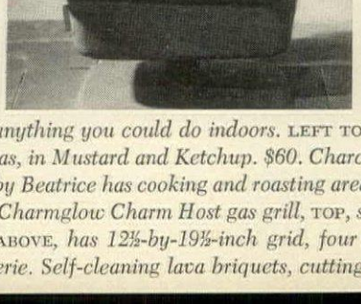
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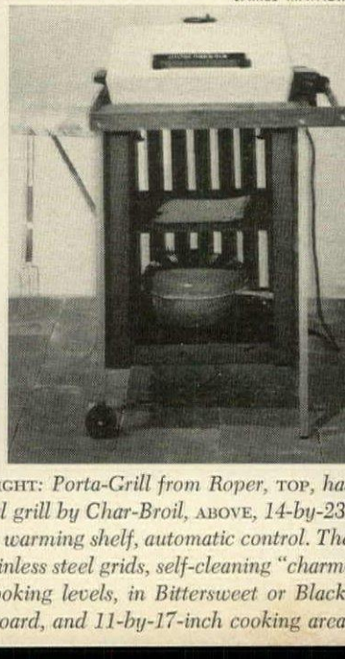








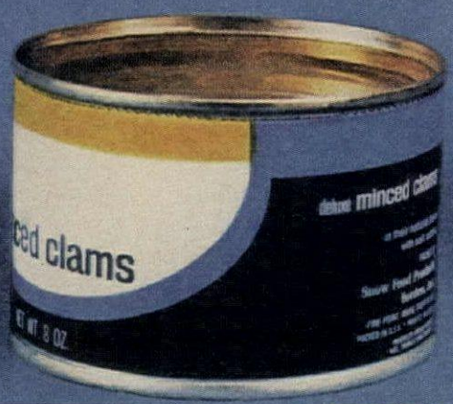
JAMES MATHEW

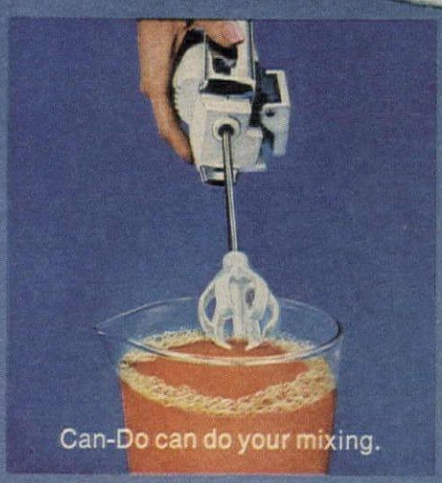


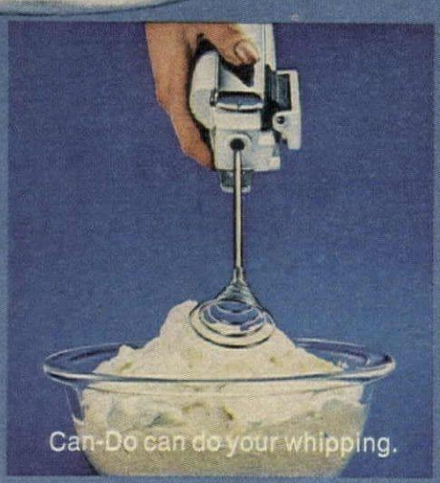
Accouterments for outdoor cooking come in all shapes and sizes capable of doing anything you could do indoors. LEFT TO RIGHT: *Porta-Grill from Roper,* TOP, *ha stainless steel grills, all-weather cast aluminum shell, 20 inches square, uses LP gas, in Mustard and Ketchup. $60. Charcoal grill by Char-Broil,* ABOVE, *14-by-23 inch cooking area, pull-out ash pan, lift-out cutting board. $96.48. Electro-Grill by Beatrice has cooking and roasting areas, warming shelf, automatic control. Th cooking bed is self-cleaning; extra outlet lets you plug in optional accessories. $150. Charmglow Charm Host gas grill,* TOP, *stainless steel grids, self-cleaning "charm rocks," 363 square-inch cooking area. $134.90. Table charcoal hibachi by Structo,* ABOVE, *has 12½-by-19½-inch grid, four cooking levels, in Bittersweet or Black Electric Char-B-Que with redwood cart, each $60, cover eliminates need for rotisserie. Self-cleaning lava briquets, cutting board, and 11-by-17-inch cooking area*

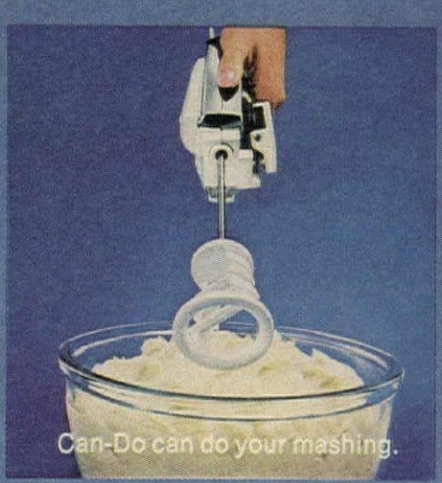
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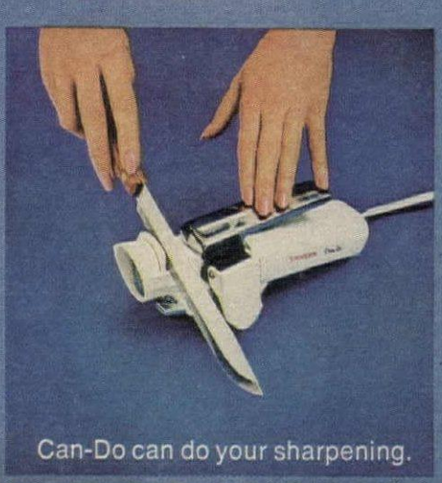


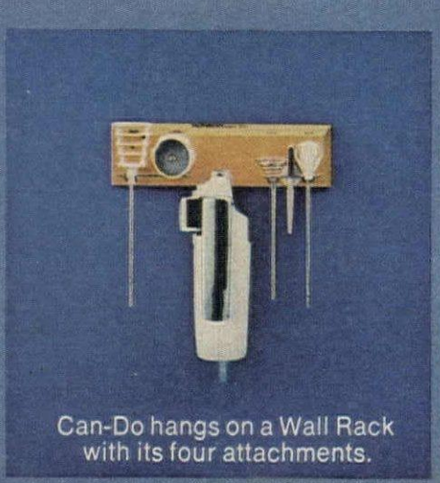



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Step by step to making your own delicious green noodles

Tender homemade noodles need very little cooking; just about 5 minutes in lots of fast boiling salted water until *al dente* (with a bite, not mushy). Drain carefully and serve with a sauce or merely melted butter and freshly grated Parmesan cheese. To accompany them: a fresh salad, a crusty loaf, a simple wine.



LEOMBRUNO-BODI

Homemade spinach noodles make a delicious lun for Jack Bodi and Joseph Leombruno (see th Italian kitchen, *left*, and story, page 76). Th cook, Teresa, arrives by bicycle, picking up eggs h and there from farmers. First she has her English l son, then makes lunch. She shows the way to homema noodles, *below*. This sauce is a favorite accompanime

WALNUT CREAM SAUCE

Ingredients: ½ cup butter; 1 pint heavy cream; milk needed; salt to taste; 1¼ cup walnuts, finely chopp grated Parmesan cheese, to taste; black pepper to ta *Method:* In a small saucepan heat butter until bubl Add heavy cream to saucepan and mix well. Cook mixt over low flame, about 10 minutes, or until it comes to boil. If mixture needs to be thinned, add a little milk. A a pinch of salt and 1 cup walnuts to sauce.

Place cooked pasta in a large bowl and sprinkle w remaining nuts, add sauce and mix well. Add Parme cheese and black pepper to taste.



1



2



3



4

SPINACH NOODLES: *1, 2. Assemble the ingredients on a marble countertop or wooden board; pour 5 cups flour in a mound and make a well in the center, place 4 eggs in the well and add ½ cup cooked chopped spinach. 3. All ingredients are kneaded together until the mixture turns green and you have a fairly solid consistency. During the process flour the surface and your hands from time to time. When the dough becon smooth, shiny, and elastic, mold it into a flat ball and divide it into 4 or 5 sections. 4. Sprinkle the marble to with flour and with a long, heavy rolling pin roll one section at a time wrapping it around pin and stretching*



5



6

each time a little more. Repeat process until the dough is paper thin and greatly enlarged. 5, 6. Pick up dough in middle with rolling pin and fold inward from both sides. 7, 8. Cut dough with a sharp knife into strips about ⅜ inches wide and separate. 9. Sprinkle a little flour on top of strips to prevent sticking. Repeat.



7



8



9

MASSEY



Refreshing **fruit drinks** for summer

Summer fruit drinks can be as fanciful as you wish but the simpler combinations of one spirit or wine with fruit and a sparkling mixer make perfect quenchers on a hot day.

A super eye opener for a morning brunch from Robert Carrier is the ***Champagne Orange.*** Cut one orange peel into a thin spiral strip; place in a large balloon glass (a French wine glass). Fill glass with ice cubes. Add one shot gin, fill up with champagne, and top with a tablespoon or two of brandy. Serves 1.

Negroni Pitcher. Robert Carrier's good refreshing morning drink for a crowd. You need ¼ pint each of red vermouth, Campari, and gin. Combine in a tall pitcher with ice. Add soda water to taste and garnish with a few thin slices of lemon and orange. Makes approximately 1 pint.

Pernod Daiquiri. In a cocktail shaker combine and shake well the juice of ½ lemon and 1 lime, 1½ ounces white rum, sugar to taste, a dash of Pernod, and cracked ice. Pour into a cocktail glass. Serves 1.

Sherry Mary. A new slant on the Bloody Mary. Pour into a blender 1 pint tomato juice, 6 ounces vodka, juice of 2 lemons, celery salt, salt, and freshly ground black pepper to taste, 4-6 dashes Worcestershire sauce, 2 ounces dry sherry, and cracked ice. Blend ingredients for about 1 minute until well chilled. Strain into glasses or serve over ice. Serves 10-12.

Anise Campari. For summer Johnny Nicholson who runs the Cafe Nicholson in Manhattan makes himself a Campari on the rocks; tops it up with water and a drop of Pernod. Drink it from a tall glass. "I prefer water to soda with this and one drop of Pernod is enough to give a good flavor." Garnish the drink with a slice of lemon. Serves 1.

Orange and Pernod Cocktail. In a tall glass combine ⅔ cup fresh orange juice, 2 tablespoons each vodka and Pernod; stir mixture and add ice cubes. Garnish with a slice of orange. Serves 1.

Raspberry Cooler. In a blender combine a dozen ice cubes with 1 package frozen raspberries, juice of 2 lemons, and ⅔ cup light rum. Blend until mixture is thick and foamy. Serves 3.

Frosted Pink Lemonade. A frosted pink lemonade is made by Richard La Mantia by combining 1 cup pink lemonade, tinted with a few drops grenadine, ⅓ cup vodka. Rub rim of two large wine glasses with a cut orange and dip into confectioners sugar. Fill glasses with crushed ice, add mixture, and garnish with a slice of orange. Serves 2.

Peach Fuzz. Blend together 1½ ounces Amaretto, 1 peach, 2 ounces heavy cream, ½ ounce grenadine, and pour over ice. Serves 1.

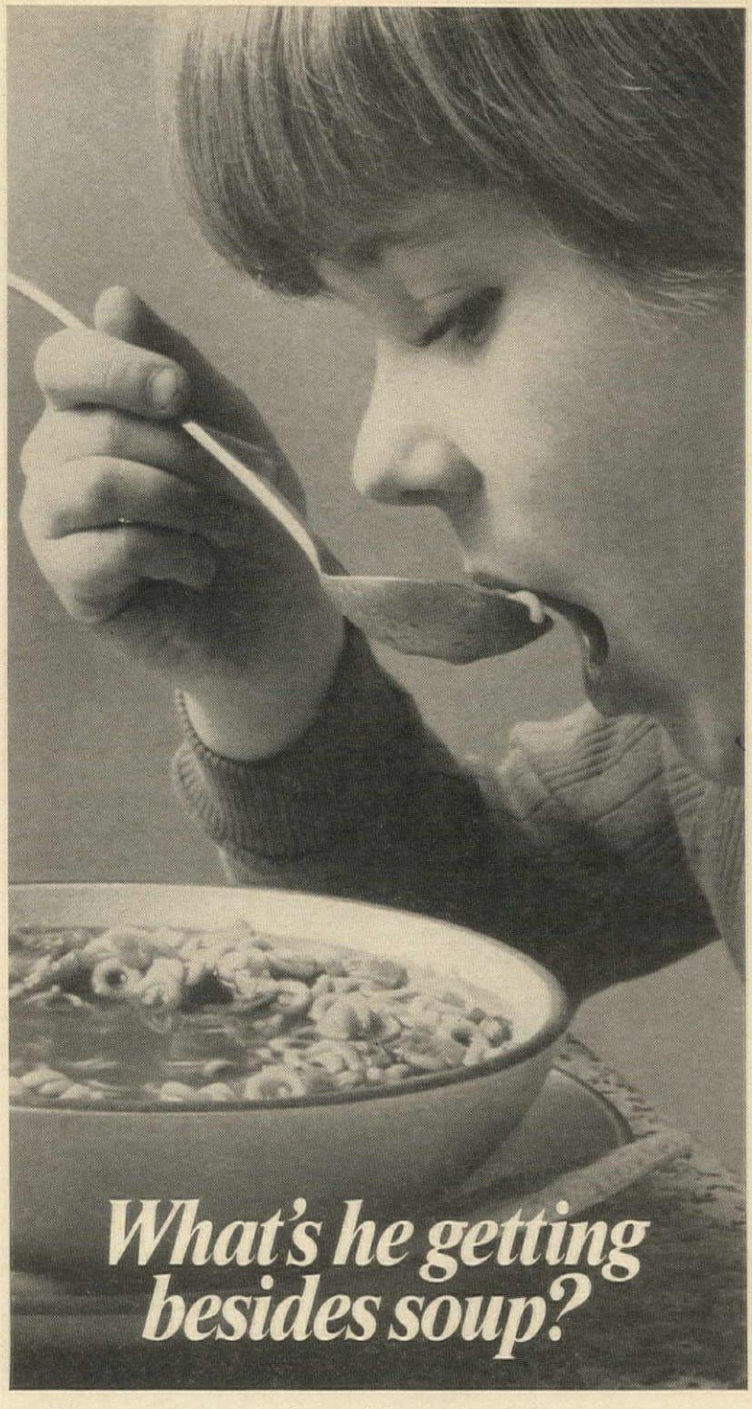
Cranberry Cooler. Gently blend together 1 6-ounce can concentrated cranberry juice, 1½ cups water, ⅔ cup Myers's rum and pour over ice. Serves 5.

Ice Tea Cooler. For each cup of tea add the juice of ½ a lemon or lime, sugar to taste, 1 ounce of Myers's rum, and plenty of ice. Stir well and serve.

Byrrh Cassis. Pour 2 jiggers of Byrrh and 1 teaspoon crème de cassis over ice cubes in a tall glass. Top up with soda water and stir. Serves 1.

Apple Brandy Cooler. Place in the blender cracked ice cubes, 2 ounces grenadine, 4 ounces fresh lime juice, 1 cup apple brandy, and blend a few seconds. Serve in chilled wine glasses. Serves 2.

Champagne and Stout. Half fill a chilled Pilsner glass with stout and top up very slowly with champagne. Serves 1. ■



All your instant soups, frozen juices and reconstituted foods could be picking up dirt, rust, sand, or algae, as well as chlorine and other harsh tastes right from your water faucet.

It's a common problem. Even the finest municipal water system can't guarantee that the water from your tap will be good tasting and dirt-rust-free.

Here's how you can assure yourself and your whole family water as crystal clear as bottled water you can buy at the store (yet at a tiny fraction of the cost)—by adding an Aqua-Pure Filter.

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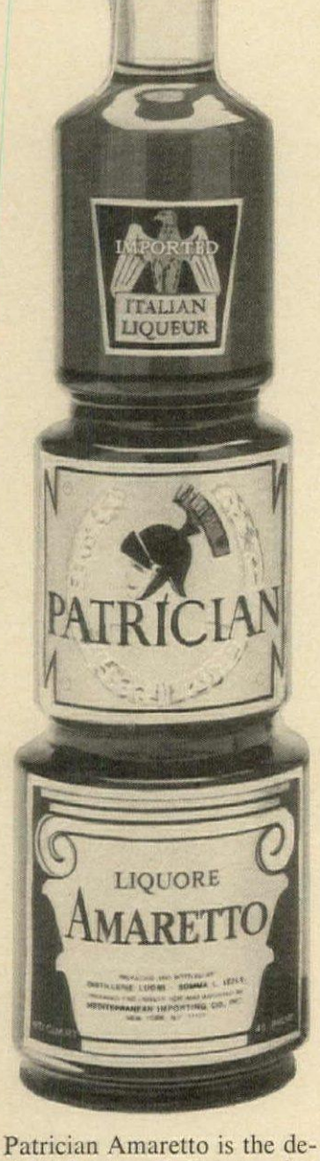


Both types of filters are available with simple-installation kits so you or your plumber can install it in minutes.

Ask your plumbing supply dealer about Aqua-Pure Filters, or check your Yellow Pages under "Water Purification". AMF Cuno, Meriden, Conn. 06450; or AMF Cuno, Guelph, Ont., Canada.

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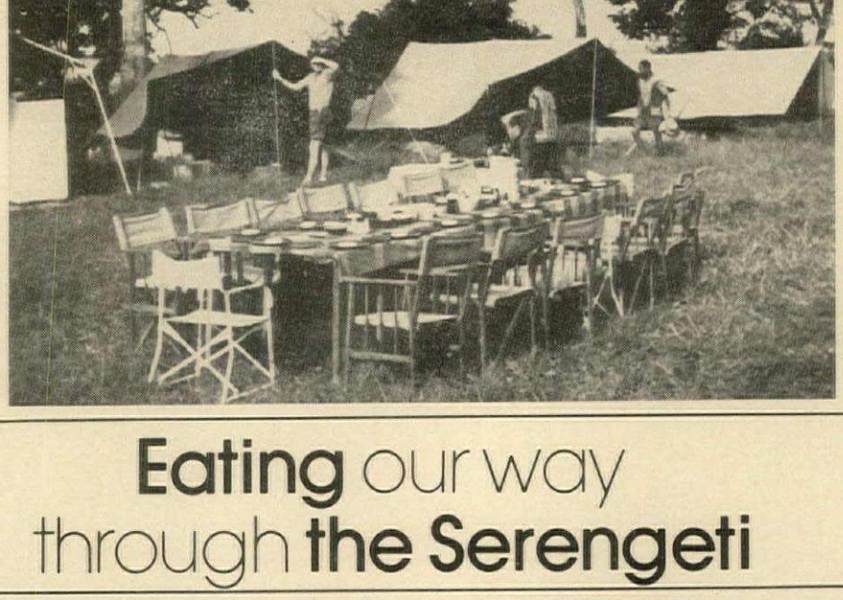


Table set for birthday party, sleep and mess tents in the background.

Eating our way through the Serengeti

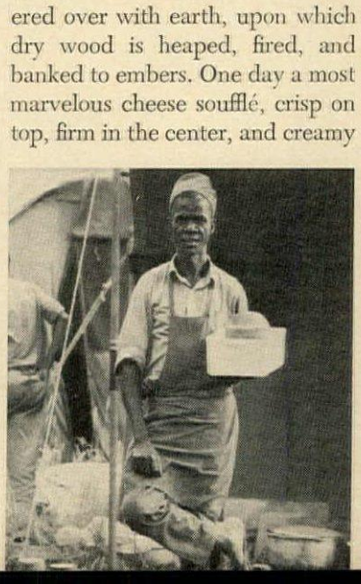
William P. Rayner goes on safari and finds some delicious food in the bush and brings back the recipes

EDITOR'S NOTE: *William P. Rayner and his wife, Chesbrough, have written three very popular cookbooks*—Gourmet Cooking by the Clock, French Cooking by the Clock, *and, most recently,* The Gourmet's Guide to Meat and Poultry *(New American Library, $.95). Last winter the Rayners and a group of friends—there were twelve in the party—spent twenty-one days on a photographic safari through the great wildlife preserves of East Africa.*

How well we were going to dine on safari did not preoccupy our thoughts on entering Nairobi. We were too excited by the thought of visiting that East African Garden Wilderness with its extraordinary tribes, magnificent wildlife and coastal cities where ocean-going dhows still arrive from India and Arabia laden with spices and herbs.

Fortunately, how well we were going to dine had been given meticulous thought by our white hunter and his wife—Michael and Jill Tippett. They were responsible for, among a host of other details, seeing to it we had breakfast, lunch, tea, and dinner for the ensuing twenty days in the bush. I might add that meals were not the hash and baked bean affairs that my previous camping experiences had led me to expect but rather marvelous breakfasts, lunches with curries and salads, and dinners of five courses, complete with two wines. Weight watchers shouldn't even watch. To organize this struggle for survival in the wilderness of the Rift Valley, the Serengeti, Lake Rudolph, and the Ngorongora Crater demands the cool efficiency of an air controller on Sunday night at Kennedy Airport, together with that of an unflappable Brillat-Savarin.

Our introduction to the stern discipline of this life began twenty-four hours after arriving, when we drove by Land Rover to the Tippetts' ranch, "Sweet Waters," which lies in the shadow of Mount Kenya. Their ranch is a cornucopia of Plains game—Tommy, gazelle, zebra, giraffe, and impala, spaced among cats, ostriches, and a variety of ducks, geese, loons, and song birds. Here in "Sweet Waters" the routine of camp life begins the next morning at 5:30, when the quiet African night is shattered by the sound of a zipper on the tent flap being drawn by Simba, our bearer, who slips in with good strong English breakfast tea. This is supposed to fortify one for the dawn animal run. It doesn't. But then after two hours inspecting animals who do not know how dangerous hunger has made us, we return for a proper breakfast of kippered herring, cereal, eggs, ham, toast, muffins, fruit, and sometimes hotcakes. The way bread is baked in camp is particularly ingenious. Ovens are improvised from cast-off metal ammunition cases covered over with earth, upon which dry wood is heaped, fired, and banked to embers. One day a most marvelous cheese soufflé, crisp on top, firm in the center, and creamy on the bottom, appeared from t contraption. I asked the Ma chef if he preferred to time soufflé at 325 degrees for 40 m utes, or at 375 degrees for 20 m utes. He said, "I do not know can not tell time." His souf could, though.



Leaving the ranch, we dr northward to the Samburu Ga Preserve. One passes through most beautiful rolling country—t land of the Kikuyu tribe—rich coffee and sisal plantations. Th the rolling hills give way to se desert as one approaches southern border of the north frontier district. There the Sa buru Lodge, surrounded by hi adobe walls to keep the anim out and the tourist in, sits on t lush Ewase Ngiro River. We din under a great open rotunda-shap veranda that overhangs this tro cal river where leopards come the evening to drink, and up fr where bright-colored starli swoop and alight on our table. T river edge is overrun with sm baboons known as vervets, wh main enjoyment is pestering t tourist and stealing poppadu (Indian bread). During my fi shower in a week, I heard some a tivity in the bedroom of o thatched banda and thought it w my wife unpacking. I conducted long one-way conversation wi what turned out to be a family vervet who had taken advanta of the open door and were n proceeding to have a pillow figh The food in the lodges, whi varied, is no match for that of t camp. We did have one marvelo deep dish guava pie.

I hated to leave Samburu, b

LEFT: *Head cook in front of kitc en tent, with freshly baked brea*

RAYNER

"One day a most marvelous cheese soufflé appeared. I asked the Masai chef how he preferred to time his soufflé. He said, 'I do not know—I can not tell time.' His soufflés could, though"

e were off to other spots, which ould be equally loathsome to ave. One of these was Lake Rudolph, a remote crocodile-infested land sea surrounded by tens of housands of miles of moonscape asteland, which Kenya shares ith Ethiopia and the Sudan. The traction of the "Jade Sea" is either the crocodiles, the weather mean temperature about 95 degrees), nor the accommodations. is the fish. There are more fish er cubic unit of water than any lace else in the world. The stars re the Nile perch (who have been cked in this body of water since rehistoric times and remained the 00-pound forebears of our 8-unce variety), together with the ger fish, which is full of fight, ones, teeth, and impossible to at. Between the crocodiles and he tiger fish, swimming was another reason we didn't have for isiting this remote spot. It is so emote that the only practical way get there is by plane. As our pache touched down, I could see om the copilot's seat the wee Giometti-like figure of a Turkana ibesman, his upright spear planted firmly in the sand, directing our pproach, his arms outstretched, ands twirling at wrist, then the nife-like gesture of drawing the and swiftly across the throat to irect our pilot to cut engines, hich brought the craft to rest ext to his hut. Rather like any ternational airport, except that ur Turkana was stark naked. hen we opened the cabin door nd that hot, dead desert wind entered, it became clear why neither eventh Avenue nor Savile Row as missionaries here. Nevertheless, of all the places I have visited Africa, the gut impressions aken away from Lake Rudolph re the most potent. The Turkanas, ith their lean 6-foot frames, midight skin, aquiline features, and allet movements are to beauty hat the Greeks were to intellect. hen in repose they capture the eaning of Isak Dinesen's phrase hey sit down to experience life." hen dancing, their movements ould captivate a Jerome Robbins the Harlem Globetrotters. This the place where Dr. Leakey and thers are beginning to re-evaluate how long it took man to evolve is brain from 1 to 3 pints (6 ups). This is also the place where me Italians left with our hosts he true way to make espresso when an espresso machine is not handy, and around Lake Rudolph espresso machines are not handy. The secret is to use coffee in place of water for the liquid filtered through espresso grounds.

Some 400 miles south of the Jade Sea lies the great Masai Mara game preserve where our next camp had been set under massive Mvule shade trees, next to a small stream to which all manner of wildlife came for refreshment. We, too, were ready for refreshment after the blistering Rudolph and for the first time began uncorking those carefully selected wines that can not only travel, but travel hard, know how to "camp," can be dragged over rough terrain and subjected to extreme heat and cold, while still remaining good-natured. For the whites, we selected a Macon Blanc, a Muscadet, and a Petit Chablis. The reds were a Pomerol, Beaujolais Superior, and a Côte de Beaune Village. Varieties of these are all readily available in the States, if wine is a friend you do not want to leave at home when heading for the woods.

The Masai who live in the Mara have their beverage, too. It is composed of goat's milk, their own urine, and cow's blood, but it does not "travel well." They carry it in bottles hung by straps, canteen-like, to the side. Some think it accounts for the wondrous smoothness and silkiness of their skin. The women of this tall slender race wear long magenta robes, strands of beaded jewelry, and long hoop earrings of red, white, and blue beads, all tightly stitched together and supported on earlobes with holes big enough to pass a baseball through. Their skulls are shaved clean. Their men wear reddish brown togas over one shoulder, leaving the other bare; a sword to the side; their hair long, braided into thick pigtails with a leather strap around the brow. Perhaps all this finery bolsters the Masai's innate sense of superiority, for they believe themselves to be "God's chosen people." Or it may be the knowledge of having descended from the ancient Egyptians that allows them to assume an attitude of nobility and feel above the law, both man and nature's; for they have no more hesitation in breaking man's law and stealing other tribes' cattle than they do tempting nature's laws by hunting lions with a spear to prove their manhood. But all this is changing, for the Masai "conditioned social unit" is in flux. On an evening, the district commissioner took us to one of their bomas, which consists of a series of dwellings (in which the families lie down with their cattle and ignore the swarming flies), surrounded by a wall all fashioned from dung and thorny branches. One young Masai was sitting cross-legged, with those dim unseeing eyes, a mind out of gear, "experiencing life." The man turned out to be the top jet pilot of the Kenya Air Force who, on leave, returns to his tribe and dons the habit and habits of his forebears. A 20th-century man who spends leave with his stone age family in the Mara.

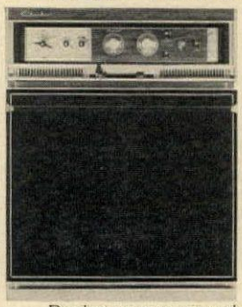
The Mara stretches across the Tanzanian border into the Serengeti, among the largest of all African parks, whose large animal population is estimated at 366,980. Here the elephant wanders in great herds eating their 300 pounds of vegetation each day, while the sweetest of all animals, the tiny 14-inch dik-dik (a kind of antelope) who pairs off only with one other dik-dik, never leaves his mate's side, and dies of loneliness when she is killed or captured, has trouble forcing down a thimbleful. There must be a lot of broken-hearted dik-diks in the Serengeti, for later in Mombasa we would visit shops filled with their tiny horns made into bracelets for tourists to buy and lose.

It was a tiring drive to our new camp in the Serengeti, and we arrived well after sundown. There was a huge bonfire to welcome us for here it is cool at night; a bar was set up and off to the right our mess tent at ready to celebrate a birthday. Tonight we were to have the very special kipper pâté, avocado soup, poussins viroflax with forcemeat, braised celery, tomatoes en casserole, hash brown potatoes, passion fruit sherbet, and devil's food cake. A selection of wines accompanied this simple meal, after which we returned to the fire for brandy, cigars, and the

Continued on next page

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EATING THROUGH THE SERENGETI

continued from preceding page

chorus of an insulted lioness who took issue with not having been invited.

In the Serengeti it is understandable that the lions take exception to not being included in any important social event as these cats are the most sought after of company. It is the unending surprises and entertainment they offer that make them irresistible. One evening we watched as the lionesses of the pride, leaving the males to doze, fanned out for the evening hunt in a great phalanx that stretched for over a mile. Each cat was intent on surprising a herd of wildebeest, which to the lion's way of thinking is particularly fine fare. They were creeping forward when an old lioness and her newborn cub arrived on the scene and scared the prey away. The whole pride turned toward the newly arrived and walked slowly their way. I thought "bye bye old girl," but not at all, as each lioness approached, she nuzzled her and welcomed her back from the lonely maternity that lions maintain until their young are strong enough to keep up with the rough-housing that goes on among the other cubs back at the pride. Lest you think these lazy beasts (they specialize in sleeping, which occupies 10 to 15 hours a day and four more for dozing) are all heart, let me report that in 1898 two man-killers held up the building of the Uganda railway for nine months by devouring 28 native workmen and finished with the inspector for dessert. And that, gentle reader, is how they eat in the Serengeti.

TYPICAL SAFARI DINNER

(reduced to serve 4)

Kipper Pâté
Iced Avocado Soup
Poussins Viroflax
Braised Celery
Hash Brown Potatoes
Salad and Cheese
Passion Fruit Sherbet

KIPPER PÂTÉ

Ingredients: 2 (6-ounces each) packets boned kipper fillets, juice of ½ lemon, 4 ounces softened butter, ½ teaspoon each salt and pepper, 2½ tablespoons heavy cream, slice of 1 lemon, chopped parsley.
Method: Marinate fillets in lemon juice for half an hour. Cut kippers and place in blender* with lemon juice, butter, salt and pepper, and heavy cream. Blend until smooth. Check seasoning, spoon into a pâté dish and chill.** Garnish with lemon and parsley, and serve on hot toast.

ICED AVOCADO SOUP

Ingredients: 1 can (10½ ounces) chicken consommé, 1 ripe avocado, ½ cup light cream, 1 finely chopped silver onion, 1 teaspoon each salt and pepper, 3 tablespoons Worcestershire sauce, 2 cups milk.
Method: Combine all ingredients and blend until smooth. Strain and chill.

POUSSINS VIROFLAX

(Small pheasant, guinea hen, Cornish hen, or partridge may be substituted.)
Ingredients: 2 small chickens (1½-1¾ pounds each), 1 tablespoon butter, salt and pepper, 1 cup chicken stock, ½ cup dry white wine, 2 tablespoons heavy cream.
Method: Have butcher cut birds down back and remove carcass bone, retaining wing and leg bones. Do not sever birds in half.

Fill birds with forcemeat and truss neatly. Rub birds with butter and season with salt and pepper. Roast breast up at 350° (medium heat) 45-50 minutes in pan containing chicken stock. Baste from time to time. Remove birds from pan. Deglaze pan with wine. Add cream and heat through, stirring constantly. Carve birds down center and serve with sauce.

FORCEMEAT

Ingredients: 1 shallot, finely chopped, 4 tablespoons butter, ¼ pound lean bacon, 2 egg yolks, 1 cup prepared bread crumbs, 1 teaspoon thyme, 1 teaspoon sage, ½ teaspoon each salt and pepper.
Method: Sauté shallot in butter until translucent. Lightly brown and dice bacon (retain drippings for hash brown potatoes). Off heat, combine in medium-sized bowl, shallots and butter, bacon, egg yolks, bread crumbs, thyme, sage, salt and pepper.

BRAISED CELERY

Ingredients: 8 small stalks celery, 2 tablespoons butter, 2 tablespoons minced white onions, 1 can (10½ ounces) bouillon, salt, paprika.
Method: Debranch celery and cu stalks lengthwise in half. Sauté onion until translucent in 1 table spoon melted butter. Add celery and cover bottom of pan with bouillon. Simmer 20 minutes o until tender. Add 1 tablespoon but ter and bake in 350° (moderate) oven until liquid has been ab sorbed. Season to taste with salt and paprika.

HASH BROWN POTATOES

Ingredients: 3 tablespoons bacon drippings, 3 cups finely diced raw potatoes, 1 teaspoon grated yellow onion, 1 tablespoon chopped pars ley, ½ teaspoon each salt and pep per.
Method: Heat bacon drippings in 9-inch skillet. Add potatoes onions, parsley, salt, and pepper Press down with spatula or bread knife into flat pancake form. Sauté slowly. When bottom becomes brown, cut in half and turn over with spatula. Pack down, brown other side, and serve.

PASSION FRUIT SHERBET

Ingredients: 1 cup sugar, 1½ cups water, 2 limes, 1½ pounds sweet apples, 1 can (12 fluid ounces) passion fruit juice, 4 egg whites.
Method: Combine sugar, water and thinly peeled rind of limes When sugar is completely dissolved in water, bring to boil and boil 10 minutes. Peel and roughly chop apples. Simmer in lime juice until tender, about 10 minutes Add water if necessary. Strain juices into bowl. Sieve apples through potato ricer into same bowl and cool. Add passion fruit juice and place in freezer. When beginning to set, remove from freezer, whip well and fold in stiffly beaten egg whites. Refreeze.

DEEP DISH GUAVA PIE

Because fresh guavas are very difficult to come by in most of North America, we use canned guavas and I defy anyone to tell the difference when using them in this recipe.
Ingredients: 2 cans (1 pound 2 ounces) guava shells in heavy syrup, 1 package (10 ounces) pie-crust mix.
Method: In a deep 1-quart baking dish place contents of both cans of guava shells and syrup from only 1 can. Cover with pie pastry. Prick with fork and trim edges with scissors. Bake about 35 minutes at 350°. ■

*IF YOU ARE WONDERING HOW ONE GETS A BLENDER WORKING IN THE SERENGETI, READ "STRONG RIGHT ARM." **WE HAD A GAS-POWERED REFRIGERATOR.



"Wrap thinly sliced, seasoned zucchini in foil and lay it on the coals to cook along with the meat"

OOKING OUTDOORS *continued from page 96*

d thyme, rosemary, salt, pepper. Or mix olive oil, pineapple juice, nge juice, and soy sauce, and ason with ginger and garlic.

For pork: Sprinkle cubes with deira and a little ginger. Or rinate in olive oil, orange juice, chopped onion, salt, pepper.

ebabs. Instead of the usual at/onion/tomato/pepper on a ewer, try new combinations: Alternate marinated beef cubes th mushrooms marinated in oil d lemon juice or madeira. Loop long strips of marinated ef around oysters on the skewer; ten with toothpicks. Roll scallops or firm-fleshed fish, ped and marinated in oil and non juice, in grated onion and ger and broil on a skewer. Season oysters, dip in melted tter, then roll in grated Parme-n. Or wrap a strip of bacon ound them on the skewer. Marinate large raw peeled rimp in barbecue sauce, alter-te with lemon slices on skewer. Quick-fry about a pound of f's liver, cut into cubes 1 inch square, thread on skewers and dust with salt, cumin, red pepper. Wrap in strips of bacon; broil.

Alternate marinated lamb with eggplant cubes. Or pickled white onions, or slices of zucchini.

Barbecues. All you need for any barbecue is one good sauce. Try this unusual Deep-South one with any meat:

Put 1 cup wine vinegar, 2 cups water, 8 bay leaves, 2 large finely chopped green peppers, and 3 finely chopped stalks of celery in the top of a 2-quart double boiler. Cover and cook over boiling water until very tender, at least 1 hour. Remove bay leaves; mash vegetables through a sieve. Return to pot.

Add 5 tablespoons chili powder, 2½ tablespoons garlic powder, 2 tablespoons Worcestershire sauce, 2 tablespoons dry mustard mixed with a little water in a cup. Heat about 15 minutes, then add 3 cups thick tomato paste, 1 cup sugar cane molasses, 2 heaping cups brown sugar tightly packed. Heat until hot, then add 1½ squares (1½ ounces) grated bitter chocolate and stir until chocolate melts. Makes 7 cups.

This, by Emile C. Freeland from *The Explorer's Cookbook* (Caxton), keeps indefinitely in the refrigerator—or at room temperature: Sterilize empty catsup bottles with whole undented lids 15 minutes in boiling water. Lift out and empty with tongs; while still hot pour boiling sauce in through a funnel; cap tightly, immediately.

Vegetables and fruit. Here are some ideas for simple side dishes to cook outside with the meat: Thinly slice a vegetable like zucchini, summer squash, tomatoes, onions, or potatoes. Place it on a square of buttered heavy-duty aluminum foil with salt, pepper, and more butter. Zipper-wrap the foil, like a drugstore package with each edge folded two or three times. Lay on the coals as you cook the meat, turning once. Zucchini will cook in about 20 minutes, potatoes in about 40.

Dip fairly thick eggplant slices in flour, then dip in oil. Broil as you would a hamburger, turning once.

If your barbecue has a griddle, fry slices of green tomato or tart apple in butter on it. Before serving, sprinkle with sugar, let it melt.

Cut sweet red or green peppers in thirds, remove seeds and membranes, and lay on the grill to broil with fish or hamburgers.

To roast corn, peel husk carefully just enough to remove the silk. Drop into cold water for about an hour. Remove, replace husk carefully and lay ear on grill or directly on coals. Turn often until hot through, about 10 minutes.

Lay unpeeled slightly underripe bananas on their flattest sides. Carefully slit the top skin the length of the banana and loosen it. Spoon in honey mixed with ginger and brandy, or orange marmalade, or brown sugar and a little curry powder. Lay them on the grill for about 15 minutes, or on the coals for about 5 minutes.

Wash and core 4 medium-sized baking apples. Fill the holes with cranberry sauce, wrap in buttered heavy-duty foil, bake with hood closed for about 25 minutes. ■

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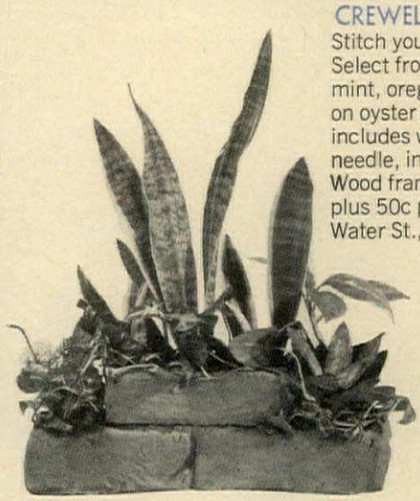
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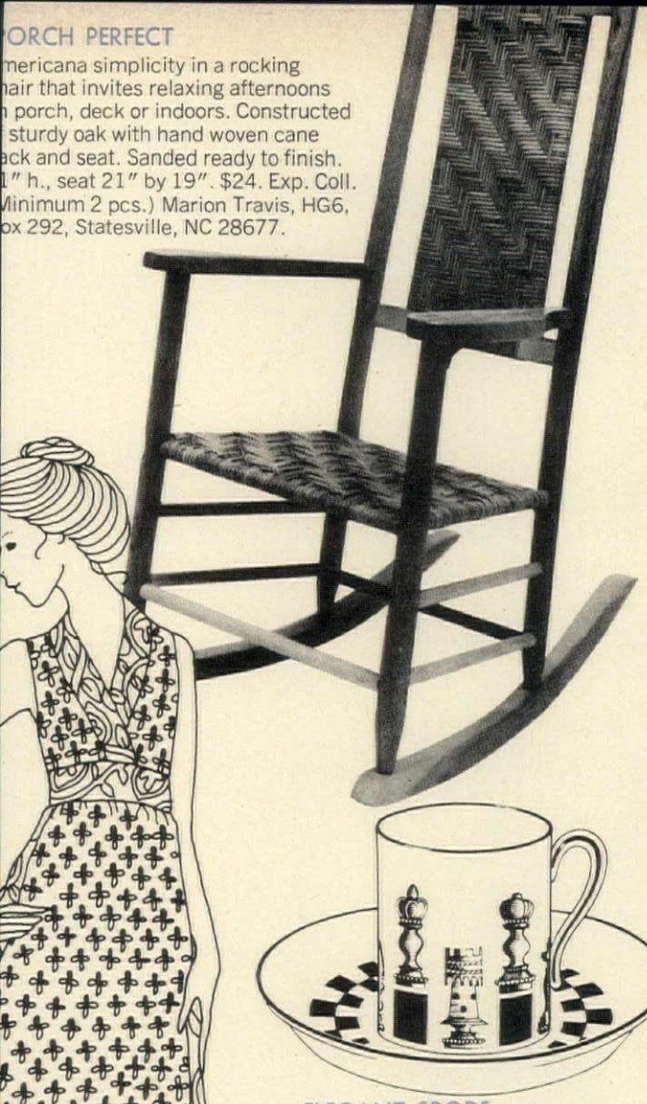
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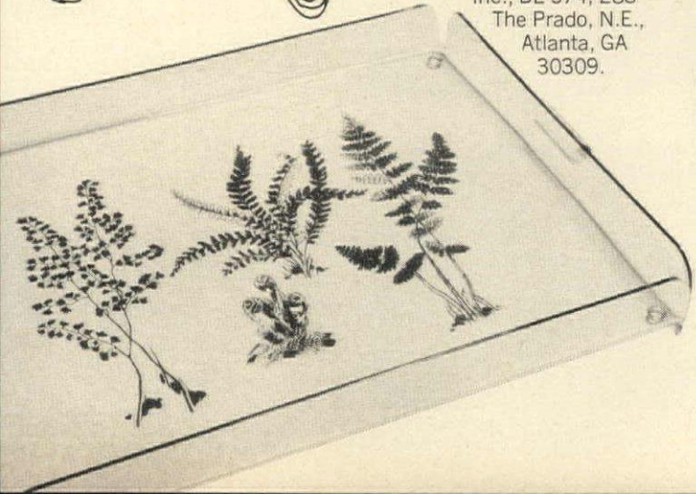
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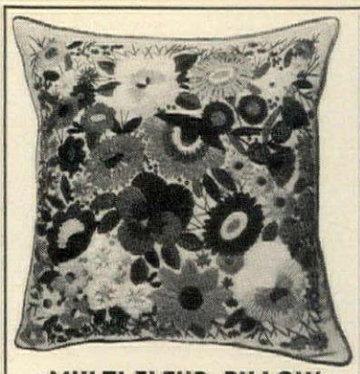
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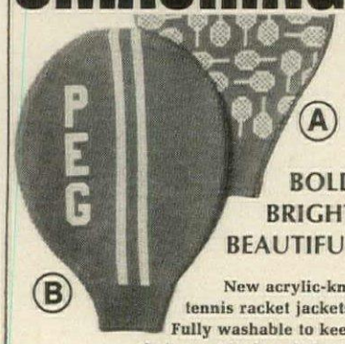
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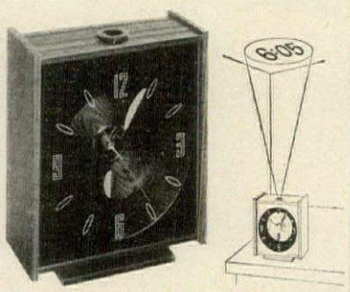
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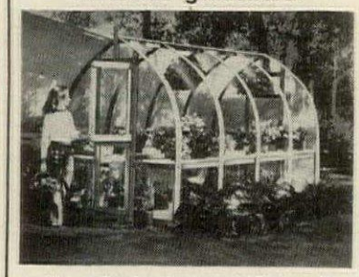
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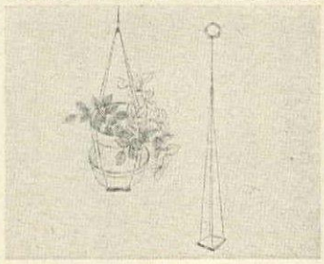
Budweiser Sun Visor

Fine way to prevent squint lines and host a toast at the same time! Colorful cotton visor with eye-stopping Budweiser label is fine for golf, fishing, tennis, spectator sports, gardening. Visor has perky white piping, adjustable headband. A rim of soft, absorbent padding assures comfort, even in sweltering heat. Ppd. **1562-6**—Budweiser Visor, **$2.69**

Write For Free Gift Catalog!

Miles Kimball
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SHOPPING AROUND



UP IN THE AIR

Airborne space saver. Suspends anything (up to 25 lbs.) from flower pot to art objects. "Hang-it's" consist of nylon cord, plexiglas plate, clear ring. 24", 36", 48" l. $3 each, two $5, three $6, six $11, twelve $20. Ppd. House of Hints, HG5E, 106 Montague St., Brooklyn, NY 11201.



RUSTIC ART

Attractive heavy stoneware mugs are decorative for collections, practical for your table. All are fired standing to give them a smoother drinking edge. 10-oz. average size, 32 patterns. Six $8.97 plus $1 post. Sportsman's 700-page catalogue $1. Herter's, Inc., HG6, Waseca, MN 56093.



LOVE IN BLOOM

Terrific for today's smaller rooms is the loose-cushioned loveseat 52" w., 36" d., 31" h. Quality materials used. With your fabric, $280; with choice of Robeson's fabrics, $338. Exp. coll. Catalogue, 50c. Bryan Robeson, HG98, Rte. 10, Box 793, Hickory, NC 28601.



RAIN CHECKS

Red-and-white gingham teams with blue denim for a nifty umbrella that could set you wishing for showers. 36" of rainproof cover when open. 2 lbs. Personalized (up to 3 initials) $19.95 plus $1.10 post. #F0997-7D, The Helen Gallagher Collection, Dept. F533, Peoria, IL 61601.



SUNBONNET SUE

Adorable, hugable old fashioned doll 17" tall is completely handmade from calico bonnet to high button shoes. Her curly hair is yellow yarn, her calico dress and bonnet come in red or blue (specify). $24.95 ppd. Creative Made, HG6, 102 Kuethe Drive, Annapolis, MD 21403.



FORMAL FINERY

A tablecloth in permanent press white or natural cotton/dacron, Sardinian pattern. 63" by 83", 72" round, or 72" by 90" sq. or oval, $40. 72" by 108" sq. or oval, $60. 72" by 126", $70. 72" by 144" $90. Add $1 post. Hildegarde's, HG6, 597 Farmington Ave., Hartford, CT 06105.

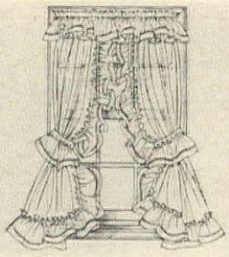


IN FULL COLOR

Your picture blown up in color. Color print, slide or negative. 1' by 1½' poster, $4.95, 1½' by 2', $7.95, 2' by 3', $14.95. Also black and white posters. 1½' by 2', $2.95, 2' by 3', $3.95, 3' by 4', $7.95. Add $1 for negative or slide. Photo Poster, Dept. X598, 210 E. 23 St., NY 10010.

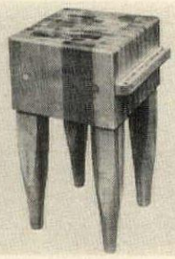
SOFT PERSPECTIVE

Sheer loveliness in long-wearing polyester, with 4½" hemstitched ruffles. Machine wash and dry on short permanent-press cycle. 96" wide per pair. White. Tiebacks 45", 54", 63" l. pr. $16.50; 72", 81", 90" l. pr. $18.50. Add $1.75 post. Country Curtains, HG6, Stockbridge, MA 01262.



CHOPPING BLOCK

Professional-style, it's end-grain maple, laminated and dovetailed. 34" h. 18" x 18" x 12", $124; 18" x 24" x 12", $150; 24" sq. x 12", $175; 24" sq. x 16", $205; 30" sq. x 16", $285. Exp. coll. Catalogue $1. J & D Brauner, Inc., HG6, 1331 So. Michigan Ave., Chicago, IL 60605.



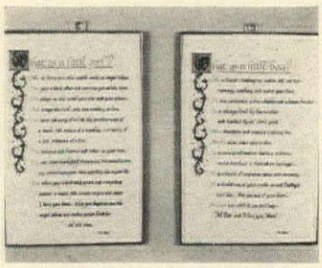
FLATTERER!

From Italy, a stunning example of Murano jewelrycraft skills. Vetro purple-hued crystalline beads are laced together in a choker certain of compliments. 16" length is adjustable. 1¾" deep. $8.95 ppd. Shopping International, Inc., 809 Shopping Intl. Bldg., Norwich, VT 05055.



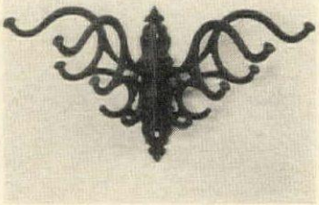
PARENT PLEASERS

Delightful, decorative plaques enumerate attributes in "What is a little girl?" and "What is a little boy?" White parchment with black and red is laminated and sealed for permanence. 6" x 9". Each $2.50 plus 50c post. Novelty Mart, Box 233GH, Bethpage, NY 11714.



HISTORIC HANGER

From the gaslight days, a Victorian-style cast iron coat rack handy for trench coats, umbrellas, scarves, hats. Five large swing arms each has three hooks. 7½" from wall; 14" w. $3.98 plus 75c post. Holiday Gifts, Inc., Dept. 306-D, 7905 W. 44 Ave., Wheat Ridge, CO 80033.



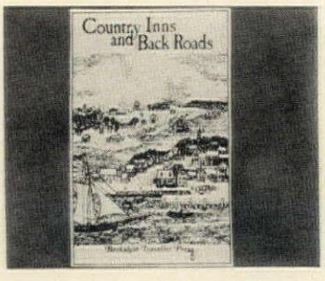
FESTIVE SCENE

Merry Belgian tapestry depicts "Wine, Women and Song." Woven of all cotton. Colorful hanging in browns, golds, and claret red with touches of blue and yellow. 20" x 20". $6 plus 75c post. Full color catalogue 80c. Lovelia, Enterprises, HG6, Box 1845HG, New York, NY 10017.



GOOD PLANNING

"Country Inns and Back Roads" is now in its 8th edition with 140 inns from Nova Scotia to California. Includes suggested itineraries, historic and recreational features, months open, meal data. $3.50 plus 35c post. The Berkshire Traveller Press, HG6, Stockbridge, MA 01262.



The softest shoes you'll ever wear!



And the most comfortable! - featherlight, superbly fitting. Beautifully made, too, with a twice-the-price look! Order all four — they're fabulous finds!

JAN—$13.95

Buttersoft, supple, richly grained, lovely-as-leather sandals with pleated vamps and adjustable backstraps. 1¾ inch heels.

COLORS: BLACK, WHITE, NAVY, CAMEL OR BONE.

HONEY—$10.95

Sleek, richly grained wedgies with soft, tricot lining, foam-cushioned insoles and crepe soles. Adjustable backstraps. Wheat colored, burlap covered, 1½ inch heels.

COLORS: RED, WHITE, BLACK OR NAVY.

DIXIE—$11.95

Sporty, easy going, lovely-as-leather, grained sandals with soft tricot lining, foam-cushioned insoles and springy crepe soles. Adjustable backstraps. 1½ inch heels.

COLORS: BLACK, WHITE, RED OR CAMEL.

BUFFY—$12.95

Beautifully grained wedgies with bouncy foam-cushioned insoles and crepe soles. Backstraps have self-adjusting, hidden elastic goring.

COLORS: CAMEL, NAVY, RED, BLACK, BROWN OR WHITE.

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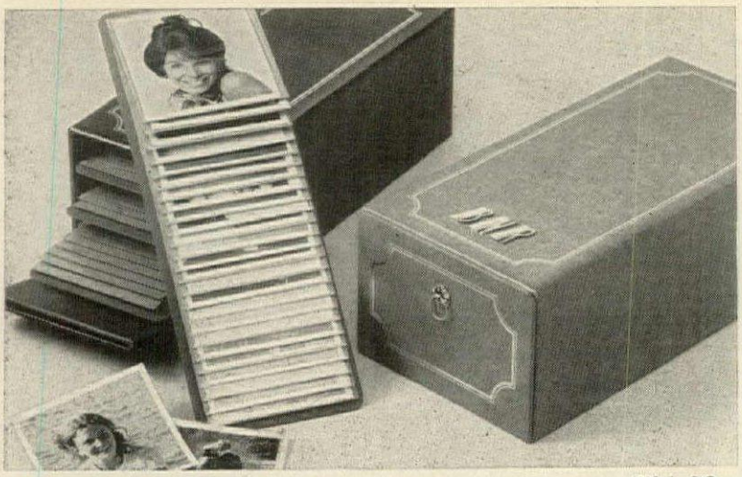
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TOTAL $_____

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The Photo Chest **MAKES ALBUMS OBSOLETE!** **$11.98**

Why the photo chest? Because it makes photos easy to show, easy to stow. Because it looks so elegant on shelf or table. Because it seals precious snapshots from light and dust. And because it's space-saving—each holds 200, and they're stackable, too. Photos slip into clear triacetate pockets—no corners, no glue, no mess! 4 separate trays slide out to pass around. Flip-up pockets make viewing easy, and your photos never get soiled or dog-eared.

Chests are covered with leather-grain vinyl, gold-tooled, and personalized with Gold-plated initials. Well made in U.S., all are 12" long, 3¾" high.

For 3½x3½" Instamatic and Square-Shooter.
2865—Antique White
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$11.98 each, 2 for $22.50

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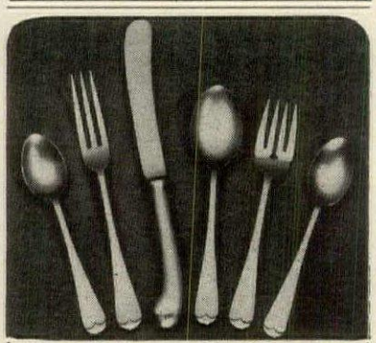
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Pistol-Handled Stainless
in an heirloom tradition
Old Westbury - FULL DINNER SIZE

An exact replica of a famous old sterling pattern with impressive full dinner size graceful pistol hollow handled knives, 3 tined forks and rat-tailed spoons. In heavyweight hand forged pewter-like satin or polished stainless. Service for 8 includes 8 dinner forks, 8 dinner knives, 8 salad-dessert forks, 8 soup spoons, 16 teaspoons, plus sugar spoon, butter knife and 2 serving spoons.

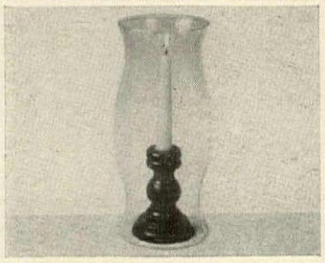
OPEN STOCK
52-piece service for 8 **$39.95**
78-piece service for 12 **$59.95**

Available with a full complement of extra accessory pieces including the unique hollow-handled, pistol-grip, serrated edge steak knife and pistol-handled cake or pie server.

Send 25c for new catalogue

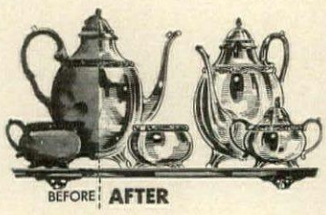
Jenifer House Dept. HG-64 GREAT BARRINGTON, MASS. 01230

SHOPPING AROUND



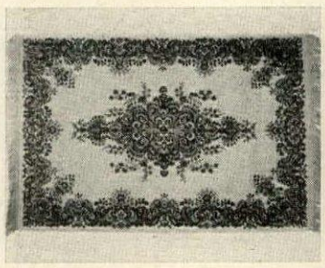
SAFE IN A BLOW

Hurricane lamp casts cheery glow today as it did long ago. The traditional candlelight of colonial America. Has 4¾" mellow wooden holder, 6" taper, 11½" glass shade. $6.99 set, $12.50 for a pair. Ppd. Williamsburg Pottery, HG6, Box 42, Lightfoot, VA 23090.



SILVER PLATING SALE

For a limited time only silver plating at sale prices. 100% guaranteed; dents are removed at no extra charge. It is a perfect time to have heirlooms fixed and quadruple silver plated. Free price list. The Senti-Metal Co., Silverplating Div., HG6, 1919 Memory Lane, Columbus, OH 43209.



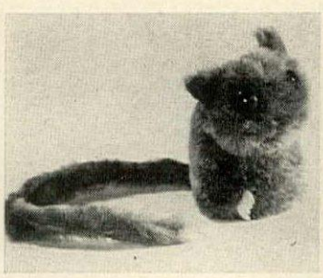
ORIENTAL RUGS

Treasured old patterns, authentic reproductions. Dramatically decorative; through-to-the-back construction for wear. Red, ivory, navy or moss green ground. 4′ by 6′, $19.95; 6′ by 9′, $39.95; 9′ by 12′, $79.95. Ppd. International Rug Co., HG6, 360 Amsterdam Ave., New York, NY 10024.



GROOM THE BATH

No need to have ugly cracks and openings around tub, sink or basin. Seal them up with self-sticking tape. Merely press tape on clean, dry surface. 11 foot roll, $2.49 plus 40c postage. Order from Anthony Enterprises, HG6, 585 Market St., San Francisco, CA 94105.



CUTE AND CUDDLY

Timmy tree bear with his long 14-inch tail is truly a bean bag to delight kids of all ages. His eyes are big and shiny. Timmy is brown and 5½" tall. Your little boy or girl will fall in love with him. $4.95 plus 50c postage. Theophilus Thistle, HG6, 2806 W. Touhy, Chicago, IL 60645.



FINE ITALIAN FOOT

Leather thong sandals made in Italy are so marvelous for hot weather days at beach, lake or pool. White or dark brown in 9 to 13; narrow and medium. Crepe rubber soles. $21.25 ppd. Free 64-page catalogue. Shoecraft, Inc., HG6, 603 Fifth Ave., New York, NY 10017.



NEEDLEPOINT ORNAMENTS

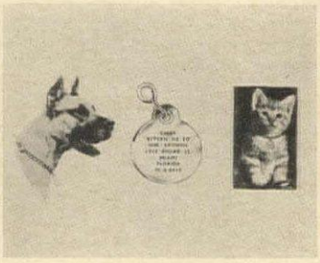
Soldier, lollipop, candy cane, drum, Raggedy Ann and Andy and gingerbread boy—complete kits with canvas, Persian Paterna wool, needle, chart and instructions. 3½" to 5". $2 each. Any six, $10.95. Add 50c post. Victoria Gifts, 12H, Water St., Bryn Mawr, PA 19010.

WIZARDLY WICKER



Holds books, beauty aids on two wood shelves. Natural, $11.95. Painted white or black, H&G parrot green, pineapple yellow, bittersweet, space blue, azalea, add $2. 18" by 15" by 6½". Add $2 post. Catalogue 25c. Fran's Basket House, HG6, 295 Route 10, Succasunna, NJ 07876.

LOST AND FOUND



Identification tags for pets can help him get back home. Stainless steel tag is engraved with pet's and family's name, address, phone number; attaches to collar by steel hook. Specify dog or cat. $1.25 ppd. W. Yarbrough Co., Dept. T6, 5768 Venice Blvd., Los Angeles, CA 90019.

NEEDLEPOINT NICETY



Limoges porcelain needlepoint egg is delicately hand painted in the French tradition. Tucked in a red velvet cushion are two needlepoint needles, shears, and thimble—all gold-plated; 4" h. $13.50 ppd. Creative Enterprises, HG6, 1732 Butler Ave., Los Angeles, CA 90025.

EUROPEAN CATALOGUE



Handsome catalogue from Shannon Airport in Ireland is filled with exciting items at big savings. Waterford crystal, bone china, French perfume, Scottish cashmere, Irish linen and much more. $1, air-mailed. Shannon Mail-Order PR1, HG6, Shannon International Airport, Ireland.

DOMINICAN HOLDERS



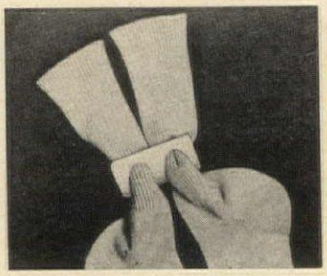
Hand patched and quilted calico potholders are made by villagers on the island of Dominica. One side of holder is flowered and the other combines gingham and calico on natural muslin; polyester batting. 9" x 9". Two, $4.25 ppd. J. Jill Ltd., HG64, Great Barrington, MA 01230.

LEGENDARY DOLLAR



Antiqued pewter sand dollar pendant on a matching chain is an unusual gift from the sea and a compliment for summer costumes; will intrigue all who see it. $4.95; matching pin, $2.95 ppd. Catalogue, 25c. Pat Baird Ship's Wheel, Inc., HG6, Nottingham Sq. Rd., Epping, NH 03042.

SOCK SORTING BEGONE!



Now we just slip socks into this firm holder, then into washer *and* dryer and back in drawer. Red, green, blue and yellow—a different color for each member of the family. 32 (eight of each color), $4.95 ppd. C. A. Gordon, HG12, 17 Church St., Paterson, NJ 07505.

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When we saw them, we fell for them like a **TON OF BRICKS!** Our wives said, **"THEY LOOK LIKE BRICKS, EVEN FEEL LIKE BRICKS . . ."** After a careful examination, our vice president, Mrs. Walton, exclaimed, "Believe It Or Not . . . they're really **WATERPROOF PLANTERS** for Ivy, Philodendron, Daisies or whatever your favorite plant may be . . . or use them as a Desk-Caddy for letters, bills, pencils or memos, as well as, Bric-a-Brac!"

No matter how you use them, they make great conversation pieces for any room of the house. Beautiful on your WINDOW SILLS!! Use them Outdoors in the BACKYARD or on the PATIO and TERRACE.

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Brick-a-brack Planters come in natural—brick color, and are made of an amazing new product called DURA-STONE, a tough, durable, lightweight, reinforced cement.

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A BASKET OF BREAD

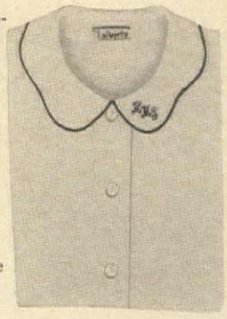
This basket's made of real bread dough . . . no foolin'. Braided and woven by hand, baked to a golden brown, then sealed with a secret formula finish, brushed on carefully, coat after coat. A stunning table accessory—equally useful for bread, fruit, chips, or even a unique container for a floral centerpiece. Thoroughly practical and durable; just wipe with a damp cloth to clean. 11" diameter; 5" deep. $15. Bread twist napkin rings; Four for $5. Please add $1.00 postage and handling. Satisfaction guaranteed, of course.

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Kaleidoscope Dept. G64 288 The Prado, NE Atlanta, Ga. 30309

The Talbots

Fresh Scallops



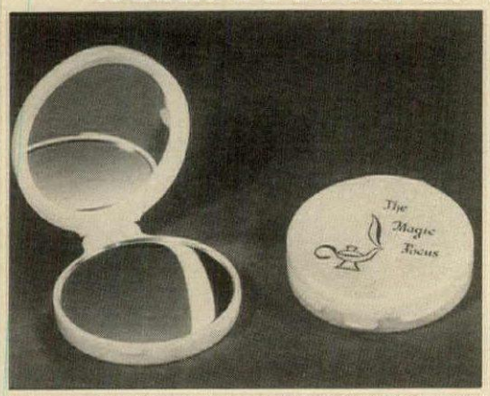
Our piped scallop-collared blouse from Tanner is of drip-dry Dacron/cotton. White with bluebell, red, emerald, navy or hot pink. Sizes 8-18. Sleeveless $11.00. Short-sleeved $12.00. Monogram (please underline last initial) $3.00.

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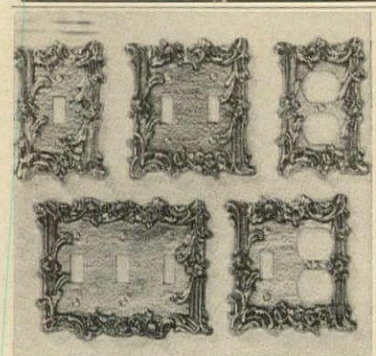
☐ **Please send me your Free New Color Catalog of smart distinctive sportswear.**

If tweezing your brows and applying eye makeup makes you frantic . . . Fret no more!!!



A noted eye doctor was approached by a woman who complained that without her glasses she can't see what she is doing, and with her glasses, she can't do what she is seeing. Knowing that no available magnifying mirror can give a strong image without distortion, the doctor hand-ground prescription lenses and silvered them to provide a distortion-free focusing mirror. This optically perfect mirror is now available in both compact form (as pictured) or on a stand, with a flexible, adjustable goose-neck arm for "hands-free" grooming. It allows you to see clearly without your glasses, regardless of your prescription or need for bifocals. A necessity for contact lens wearers. 2¾" white & gold compact has plain mirror on one side—Magic Focus mirror on the other. $3.98 each; 2 for $7.75. Add 50¢ postage. Standing model has 4" Magic Focus mirror; brass arm; white base & trim. Cost is $14.95 plus $1.00 postage. Tuck compact in your purse; stand mirror on your vanity. You'll be amazed with the results. Satisfaction guaranteed.

THE FERRY HOUSE, Dept. HG-674, Briarcliff Manor, N.Y. 10510



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Switch to beauty in your home with little cost with our golden brass-plated switchplates. Non-tarnish antique finish, screws included. Also in antique white.

SINGLE—3" x 5"	$1.25 each 3 FOR $3.25
DOUBLE—4½" x 5"	$1.75 each
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TRIPLE—6" x 5"	$2.95 each
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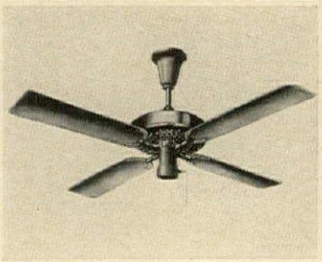
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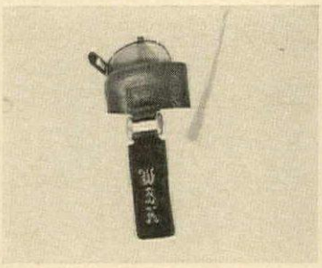
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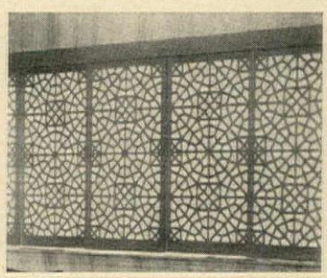
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Your taste is sure to be delighted with this selection of pipe tobacco samplers, natural or aromatic (specify). Include four blends, 20 oz. ea., $5.95; 8 blends, $11.95. Ppd. Catalogue 50c, free with order. Georgetown Tobacco and Pipe Stores, HG6, 3144 M St., N.W., Washington, D.C. 20007.



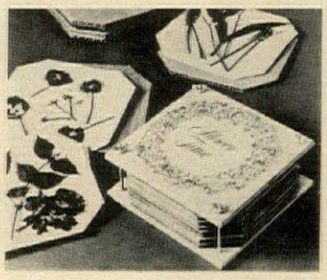
BRIGHT DECEIVERS

Ply grilles are decorative substitutes for curtains, draperies or blinds. Use as room dividers, folding doors or to hide radiators or air conditioners. Open or Shoji fashions in a variety of patterns, and color, any size. Brochure, $1. Grillion Corp., HG-6, 189 First St., Brooklyn, NY 11215.



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It's everyone for tennis these days and Santa's in there to play a winning game. He's a tree ornament, 4" h., made of shaped pieces of colorful hand-painted wood. A fun decoration. $7.75 ppd. Catalogue of ornaments, $1. Emgee, HG6, 3210 Koapaka St., Honolulu, HI 96819.



FLOWER PRESS PLUS

Press with natural wood frame is 7¼" sq. interleaved with blotting paper and corrugated; wing nuts adjust pressure. Press, $5.98; book $2.50 "Language of Flowers"; press plus book, $7.98. Add 45c post. Lilly's Garden, Dept. G 64, 510 So. Fulton Ave., Mt. Vernon, NY 10550.

MEDIEVAL CLASSICS



The "Unicorn in Captivity" is one of eight reproductions of tapestries in the New York Metropolitan to embroider. Different sizes from 6" x 7" to 12" x 16". Parchment linen, yarns in medieval colors. Set of 8, $9.95 plus $1 post. Holmes-Corey Ltd., HG-6E, Marco Island, FL 33937.

RARE AMERICANA



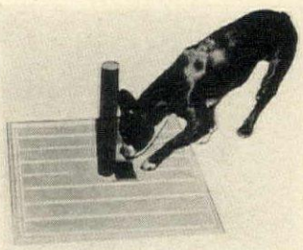
Add distinction with a hand-hammered copper Weather vane from a century-old design. Send 50c for catalogue featuring Fiske eagles, roosters, running horse weather vanes, handsome cupolas. J. W. Fiske Architectural Metals, Inc., HG6, 111 Pennsylvania Ave., Paterson, NJ 07503.

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Hand-painted and lacquered basket holds gourmet assortment including chips for dips; martini mushrooms; tuna in cocktail sauce; three 4-oz. cans of mushrooms; hand-crafted mushroom candle. $8.95 plus $1 post. Mister Magik, HG66, 1 Gregg Ave., Wilmington, DE 19807.

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Specially scented training mat attracts pet and makes housebreaking easy. Mat eliminates need for newspapers. 18" plastic holder plus two months mat supply. $4.98; six months, $6.98; pole, 50c plus 75c post. G&G Research, HG6, Box 12274, Dallas, TX 75225.

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A picture cube with portable AM radio swings along from finger ring, has two round frames for favorite photos. Easy-to-tune "Sky-Scope" dial, battery, earphone, pedestal for table use. $9.95 plus $1.50 post. Egawa International, Ltd., HG6, 441 Lexington Ave., NY 10017.

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Spread a wheatfield pattern (as shown) across your wall or select from a wide assortment of subjects. Graphics packaged in a tube, instructions for hanging. You can do a whole wall for as little as $40. Catalogue $1. Morton's Wallpaper, GE-66, 7511 Milwaukee Ave., Niles, IL 60648.



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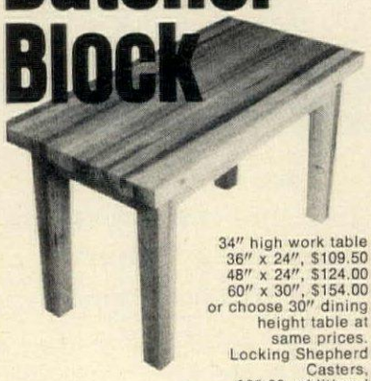
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Butcher Block



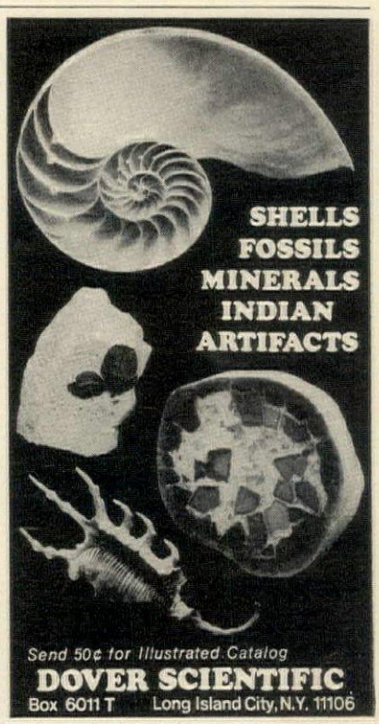
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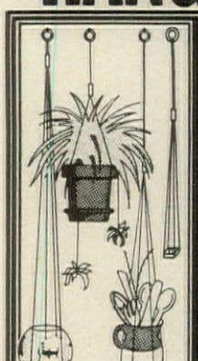
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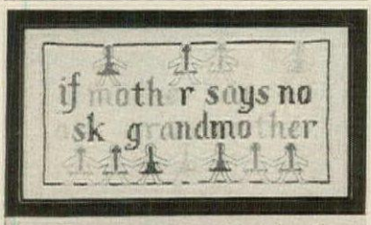
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House of Hints, HG64, 106 Montague St., Brooklyn, N.Y. 11201. ©HOUSE OF HINTS CORP. 1973





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LUIGI CRYSTAL

Dept. HG6-4, 7332 Frankford Ave., Phila., Pa. 19136

smock dress from Pakistan

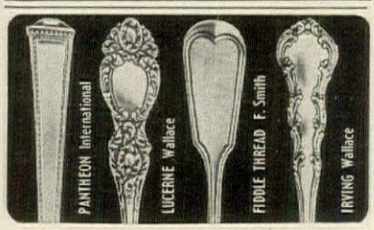


Classic smock design comes in vari-colored cheery sunflowers on natural cotton. Bright embroidery on bodice accents the jewelry neckline of this sunny sleeveless fashion. State size, 6-16. $10.50 ppd.

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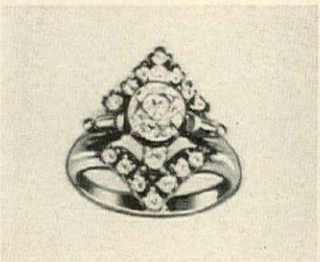
The Great North Woods
683 Lexington Ave., N.Y., N.Y. 10022

SHOPPING AROUND



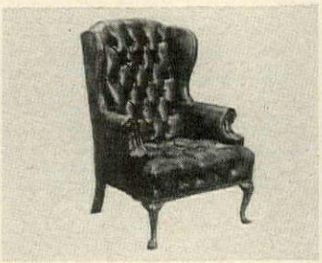
VEGETABLE PATCH

Needlepoint 6" squares for pillow. Clockwise, tomato, eggplant, celery, pepper. Also watermelon, cucumber, mushroom. Pillow material not included. #14 canvas, yarns, needles. $16 per sq. ppd. Catalogue, $2. Papillon, HG6, 375 Pharr Rd., N.E. Atlanta, GA 30305.



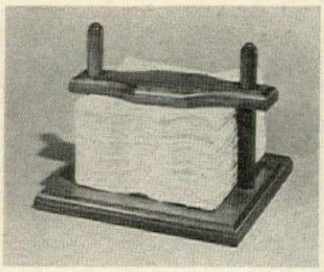
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Great for alfresco meals, handmade wood holder for napkins. 8" x 9½". Fine for family dining or buffet. Decorative bar keeps napkins from blowing. Oak or cherry, $6.95; antique pine, $5.95 plus 75c post each. Kitchen Village, Inc., HG66, Box 222, Elmwood Park, NJ 07407.



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Mahogany coffee table adapted from 1850 library table. Repeats hand-carved rose and leaf design, bracket feet and drop pendant of original. Carrara marble top, 22" by 33½". Stands 17" h. $149.95 exp. coll. Catalogue and samples, $1. Magnolia Hall, HG6, 726 Andover, Atlanta, GA 30327.

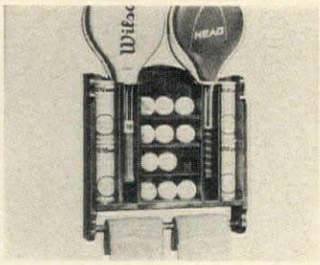


COOK UP A STORM

Rattan basket shaped like a coffee pot holds six wooden utensils at the ready for cookery. Meat tenderizer, spatula, two pasta spoons, mixing spoon and each about 12" long; the basket is 7½" h., 6" dia. $5.95 plus $1.05 post. Elizabeth McCaffrey, HG6, Northport, NY 11768.

SHOPPING AROUND

TENNIS ANYONE?



A tennis center that organizes rackets, balls, towels and clothes. The wall rack holds rackets, balls, has rod for clothes, towels. 23" h., 22" w., 4½" d. of Northern pine in antique finish. $32.50; unfinished kit, $22.50. Ppd. Yield House, G46, No. Conway, NH 03860.

PRECIOUS PEACE



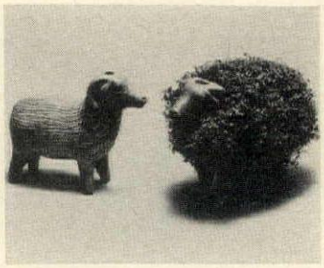
Last of the pure silver coins to be minted, the only American one with the word Peace. The dollar is a fine collector's piece, framed in rhodium-finished metal designed in sunburst circle, on 24" chain. $25 ppd. H. N. Drew, Ltd., HG-64, 49 Mamaroneck Ave., White Plains, NY 10601.

AIRY HUARACHES



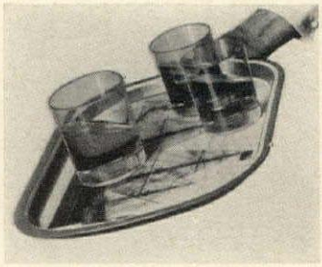
Polished leather huaraches are open toed to let cool air in. Genuine leather sole and heel. Natural brown color. Ladies sizes 5 through 10. Perfect for beach or grassy terrace. $8.90 plus 90c post. Old Pueblo Traders, 600-H60-So. Country Club, Tucson, AZ 85716.

UNIQUE CERAMIC



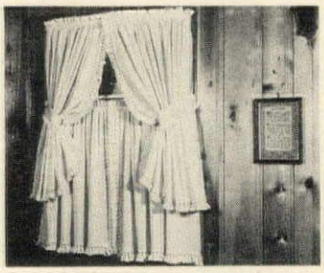
It's a sheep in herb's clothing! It grows a coat of watercress from special seeds that mature in about 10 days with just watering. Plenty of seeds for next crop. No soil or extras. Works all year. 6" h. x 7" l. $11.95 plus $1 post. The Gift Tree, HG6, Box 55, Kensington, MD 20795.

HOLD IT!



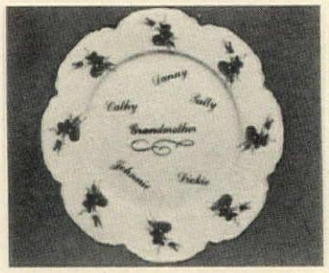
Metal tray has non-slip surface that won't let drinks or dishes slide, even when tipped to 40° incline. Historic sailing ships add full-color decoration. It's a must for first mates. 16¼" x 12½". $8, post. $1. Camalier & Buckley, HG6, 7222 47th St., Washington, DC 20015.

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Hand-decorated plate of Bavarian china is bordered with violets and has "Grandmother" in gold script permanently fired into glaze. 7½" dia. Have it personalized with names of her own grandchildren. $6.50; names $1 each. Ppd. Bruce Bolind, HG6, Boulder, CO 80302.

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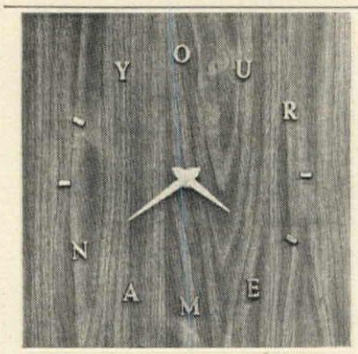
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INFLATABLE FUN ON WATER SHOES

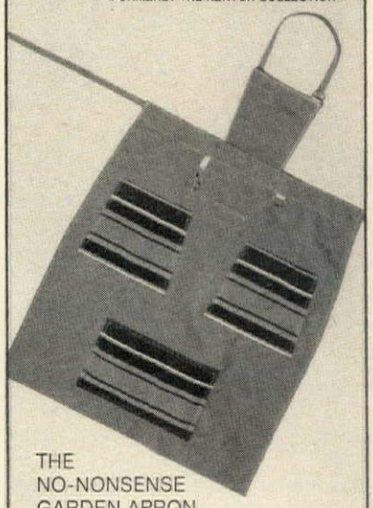
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Play or ski on water! Fantastic giant inflatable footies are the zaniest summer idea yet! Just blow them up and slip on for the most fun ever! Great new games on "Funny Feet" are sweeping the country. One size fits all.

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We designed it. It's for working gardeners, who take planting and weeding seriously. Made of heavy-duty awning canvas, it boasts an adjustable neck strap, two deep pockets, a ring and a clip to hang things from, and — very important — a padded patch to kneel upon. Exclusive with The Collection.

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DENTIST PLAQUE TO NEEDLEPOINT

Here's a handsome personalized gift to work in needlepoint. Shown here as a plaque, it could also be used as a pillow top or framed picture. Kit includes design hand-painted on white mono canvas, Persian yarns to work brightly colored design and rich blue background, needle and instructions, including directions for working subject's name, 10" x 10" design on 14" x 14" canvas. Only $16.95 plus $1 pstg. Other career plaques available at the same price: Doctor, Accountant, Stockbroker, Teacher, Architect, Insurance Man, Lawyer, and Pharmacist.

Send 25¢ For Next 3 Issues of Our Needlecraft Catalog

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Beauty and simplicity is reflected in these lovely Queen Anne dining chairs for gracious living. Urn splats, shell carved legs, and curved side and front rails are prime features. Covered in our fabric or yours (send ¾ yd. 54" fabric or write for swatches). Order four or more, deduct $3.00 per chair. Arm chair W 26 D 24 H 41½", Side chair W 23 D 24 H 41½". Shipping charges collect.

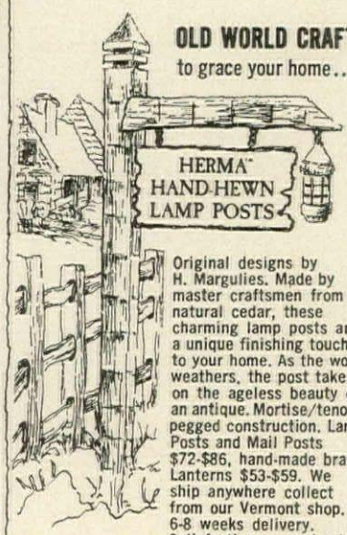
Arm chair, $125.00

Side chair $112.00

Send $1.00 for catalog of reproductions.

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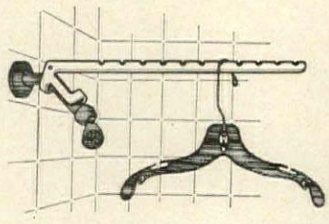
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CHICAGO, ILL. 60657

SHOPPING AROUND



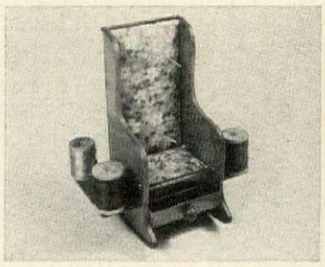
A GIFT OF TIME

Beautiful antique-finish pewter clock not only tells time but is a distinctive wall decoration. Made in Germany with fascinating details, it's battery-operated so you can hang it anywhere. 9" dia. $59 plus $1.50 post. Hildegarde's, HG6, 597 Farmington Ave., Hartford, CT 06105.



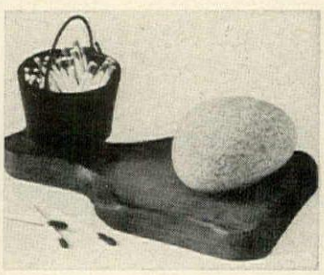
HANDY HANG-DRYER

For travel or home use, a sturdy dryer to hold all your washables is a great help. Hooks onto any showerhead, notched shaft holds 11 hangers. Steel construction, rustproof vinyl finish. $2.98; two $5.25. Ppd. American Century Collection, HG6, 36232, Los Angeles, CA 90036.



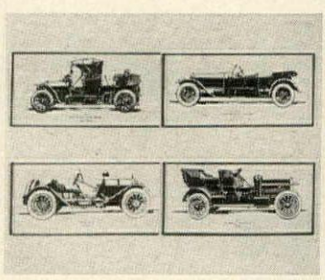
OLD FASHIONED ROCK

Quaint rocking chair is a pin cushion believe it or not. She's complete with scissors, spools of cotton and a drawer for the tape measure. 6" high and all set to put on sewing table or in the sewing basket. $2.95 plus 50c post. Novelty Mart, HG6, Box 233, Bethpage, NY 11714.



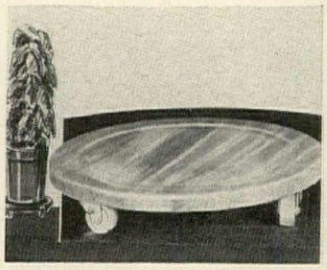
LIGHT TALK

Canadian lighter to spark conversation as well as a flame. Fill black iron pot with kitchen matches for striking on genuine stone. All resting on hand-hewn stained wood plaque. 8" x 4½". $6.98, post. 85c. Lillian Vernon, Dept. G61, 510 So. Fulton Ave., Mt. Vernon, NY 10550.



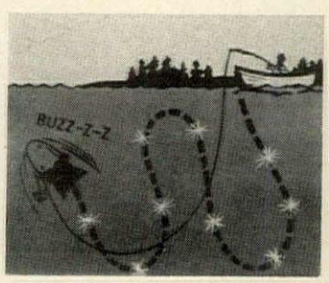
CAR BUFF SOUVENIR

Prints of antique cars handcrafted in color on parchment. Rolls Royce "silver ghost" 1913, Mercedes Sport-Phaeton 1910, Rover Trophy Winner 1907, Mercer Racer 1909. 25½" x 9". $1.98 plus 35c post. World Gift Shop, HG 6, 606 E. State St., Westport, CT 06880.



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Even large plants in heavy tubs roll easily on a sturdy stand of rugged particle board. Great for cleaning, for catching patio or window sun. Waterproof plastic finish looks like walnut. 3 casters. 11½" dia., 2¼" h. $3.98 ppd. Walter Drake, HG64 Drake Bldg., Colorado Springs, CO 80940.



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Great news for the angler. Land the limit with live-action fishing lure. It swims, dives, flops like a minnow and buzzes like an insect. Attracts fish like crazy. What a gift for Dad! Lure plus energy pellets. $5 ppd. ICP Lure, HG6, Drawer 5128, Dept. C. Winston-Salem, NC 27103.

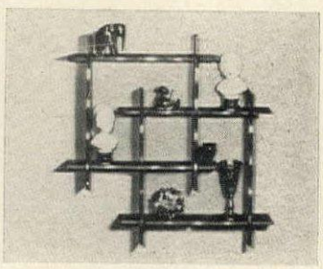
SHOPPING AROUND

FOREIGN INTRIGUE



Relax in a captivating casbah kaftan. Heavy polished cotton in bold stripes, mandarin neckline with twisted-cord frog closing. Blue or red. S, M, L and XL. $24.95 plus 50c post. New color catalogue 50c. Ah Men Clothing, HG6, 8900 Santa Monica Blvd., Los Angeles, CA 90069.

SHELVES GALORE



Hardwood shelves designed to combine on walls as you wish. Dark walnut finish shows treasures off to full advantage. Assemble wall units to suit your space. $1.98 each unit, two for $3.49 plus 65c post. Greenland Studios, 5790 Greenland Bldg., Miami, FL 33054.

SHOE SAVER



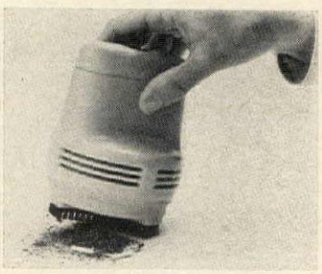
Don't discard your out-of-date shoes. Have those pointed toes restyled to the smart new look. Conversion to square, spoon, or round toes. $11.95 plus $1.75 post. New heels are extra: send for free estimate. Century Factory Shoe Repair, HG6, 210 Park Ave., Baltimore, MD 21201.

MONEY TALKS



Let it show his business card, company trademark, special logo or lodge emblem. It can be etched on a heavy sterling clip if you send the card you want reproduced or exact design and lettering. $20 plus 50c post. Holiday Gifts, Dept. 306-E, Wheat Ridge, CO 80033.

QUICK CLEAN-UP



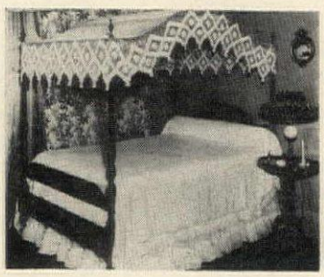
Palm-size plastic vacuum picks up crumbs, ashes, and such, cleans desk tops, tables, chairs, even clothing with brush at suction end. Remove top to empty. 10 ozs. 5" x 3". Operates on batteries. $5.98, post. 50c. Cadlyn's, HG6, 2077 New York Ave., Huntington Sta., NY 11746.

PORTRAIT IN OIL



True work of art painted on linen canvas from your photograph. Choose from 12 outstanding portrait painters. Canvas sizes from 12" by 16" to 30" by 40". Prices from $89.50 to $895. Catalogue, "How to Order an Oil Portrait," 25c. Van Dyke Oil Portraits, HG6, 153 E. 57th St., NY 10022.

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"Honeycomb" spread in cream, green, yellow, rose, walnut, red, indigo, delft or lt. blue, avocado on white. Single or double with fringe, $70. Fishnet canopy in white or cream in four designs. Tester, 87½" by 56½", $80. Literature, 25c. Virginia Goodwin, HG6, Dilworth Sta., Charlotte, NC 28203.



1

215 1½- & 2-STORY HOMES — Mansards, Gambrels, Tudors, Salt Boxes, Georgians, Farmhouse adaptations. Also Contemporaries. 3, 4, 5, 6 bedrooms, libraries, family rooms.

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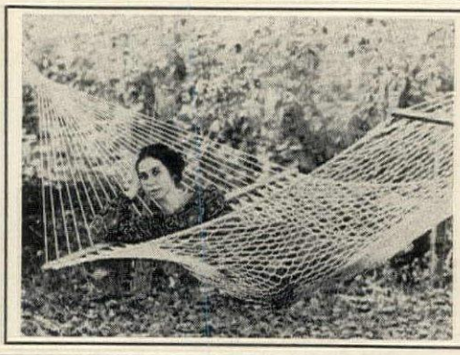
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THE BUTCHER BLOCK



CIRCULAR DINING TABLE

2" Butcher Block top with rounded edges. Matte black cast iron base. 29" high, 36" diam., $156.50. 42", $190.00. 48", $224.50. 54", $290.00. Base only, $80. Exp. Chgs. Col. No COD's. N.Y.C. 7% tax. New York, New Jersey, Illinois residents, add your tax. **52-page catalog, $1.**

J&D THE PEOPLE WHO MADE THE BUTCHER BLOCK FAMOUS **Brauner**
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SET A STUNNING TABLE with **Seashell patterned dinnerware.** Intricate design of rare shells is appealing to look at for anyone! Black & White *or* Lemon & White, unbreakable, dishwasher-safe Melamine; four 10" dinner plates, four 7½" salad plates, four cups and saucers.

16 piece service, **$24.95 + $1.50** postage. (Specify black or lemon)

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The heritage of beautiful silver is a joy to own. One of the most elegant Royal Reproductions (circa 1700) of the scalloped rim bowl inspired by Monsieur Monteith. Any table or shelf will be enhanced by this 5" diameter bowl with decorative exterior patterns and a gleaming silvered interior.

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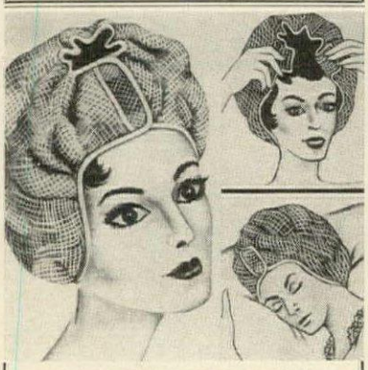
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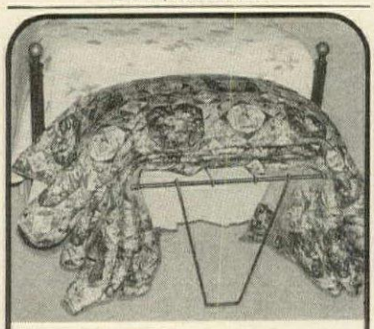


PRINCESS SLEEP CAP

Every sleeping beauty will really appreciate this cool, lightweight cap for keeping her hairdo "beauty shop" fresh. It's an entirely new kind of sleep cap that contours to the shape of your hairdo. Adjusts to fit all head sizes and keeps in place any hair style, natural or full. Just press ends together to keep it secure and sleep in comfort. Won't slip or slide off. Crush-proof and washable.

$2.49 + 30¢ mailing

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Bedspread caddy saves effort

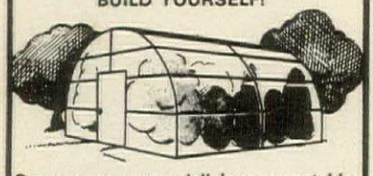
Easier bed-making without nightly tugging heavy spread. Just pull hidden caddy from between mattress and spring. Legs drop into position. Lay spread onto caddy, accordion fashion . . . ready for quick, easy, morning make-up. Brown metal caddy glides back out of sight by day. Ideal for Hollywood beds or low footboards. For double, king or queen-sized beds, get two. Unconditionally guaranteed.

$6.98 or 2 for $12.98. Add 90¢ post.

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Grow your own delicious vegetables or enjoy fresh flowers all year long. Get complete plans and instructions from us. Cut construction costs by purchasing materials yourself. Cheaper than Prefab! Longer lasting, too! Send for detailed Greenhouse Plans today, and see how EASY and FUN it is to garden year-round. Don't wait! Satisfaction guaranteed! $5 each or all 3 for $12!

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NEW! THE BED DESIGNED BY YOUR DOG!



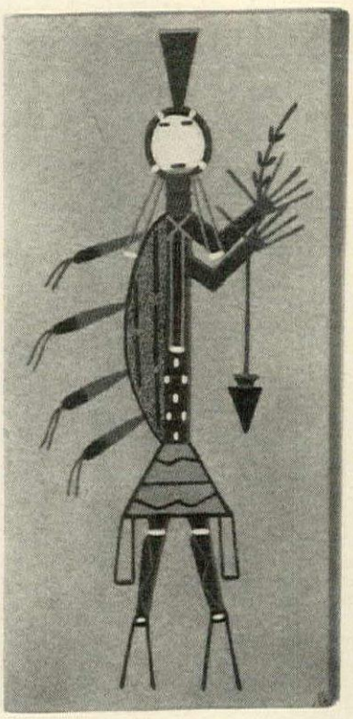
It lets him snuggle into a comfort spot custom-shaped to his own liking! (You've seen him bed down in a pile of leaves. It's the same idea!) The SECRET to this new idea in pet comfort is the thousands of magic pellets in the durable vinyl bag-bed. They contour softly to his body. And he will love it! In handsome red, tan or brown vinyl. Wipes clean!

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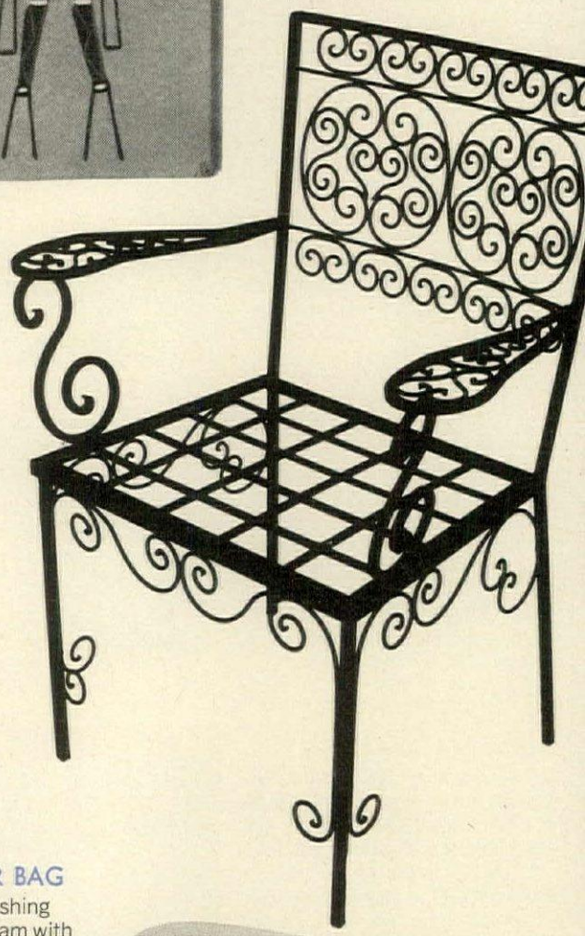


INDIAN ART

Unique sand paintings by Navajo artists. Earth tones made from ground rock and sand. No two exactly alike. 15½" by 7¾" (shown), $24; 13" by 13", $30; 18" by 7¾", $30. Add $1.50 post. Collections, HG6, Box 2135, Vernon, TX 76384.

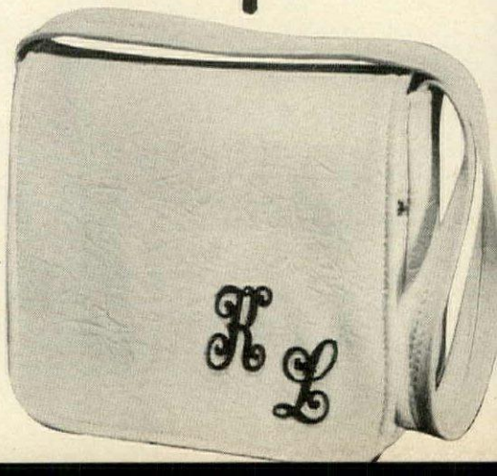
SPANISH TRADITION

Decorative wrought iron chairs hand crafted by Mexican artisans. In black or white, or prime coat for your own finishing. 32" h., 25" w. (Cushion available). Arm chair, $45; side chair, $40 (less 10%, four or more). Exp. coll. Catalogue, $1. Spanish Villa, HG6, Box 1538, Rockport, TX 78382.



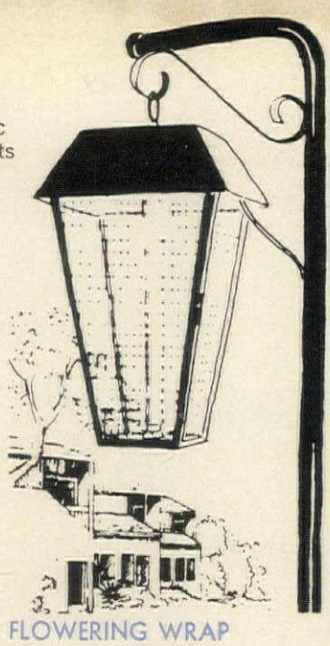
SHOULDER BAG

A really smashing satchel to team with summer wardrobes. White, black, red, bone, navy, tan or brown simulated leather. Lined, roomy interior, zipper compartment, two utility pockets on back. 9" by 12" with 32" shoulder strap. $5.95. Two initials. $1 Ppd. Free catalogue. Tex-Made, HG6, Box 16125, Houston, TX 77022.



BUGS, BE GONE

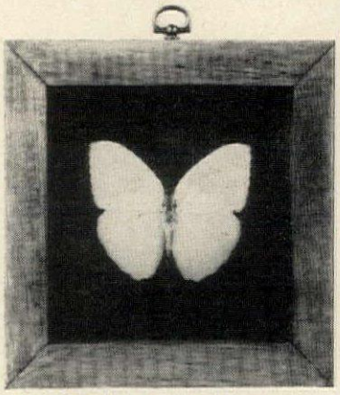
A safe, new way to enjoy outdoor living this summer. It's the electronic bug killer, effective over ⅓ acre. Costs only pennies a day to operate. Comes in five decorative colors: white, black, avocado, yellow and orange. Insect tray is disposable. $79.95 ppd. International Merchandising Corp., HG6, 1341 Heights Blvd., Houston, TX 77008.





FLOWERING WRAP

Play the hostess role in a pretty "Patty" apron. Fill cut to wrap and tie at waist and neck. A complete outfit worn with body stocking or blouse. 100% cotton, machine washable. Blue, gold or red floral print (specify). One size fits all. $15.95 plus 90c post. Sofwear Designs, HG6, 1711 Main, Houston, TX 77002.

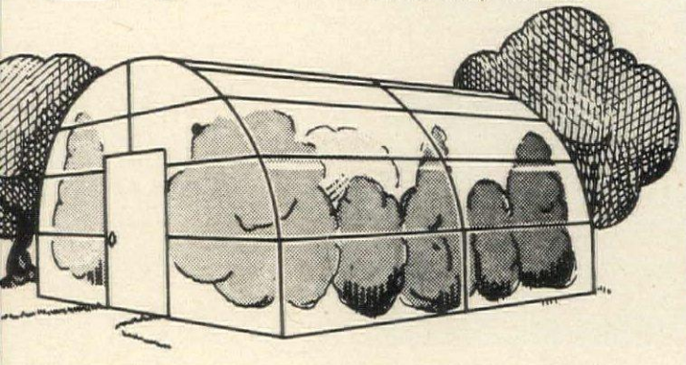


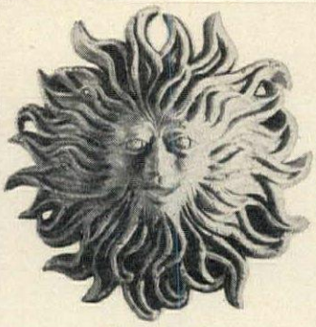
SHADOW BOX KIT

Frame keepsakes in shadow box of cinnamon, maple or spice walnut finish, 1¾" deep, with velvet that highlights wood tones. Kit complete with glass and hanger. 5" by 5", $3.50; 6" by 6", $4.50; 6" x 9", $5.50; 9" by 9", $6.50. Add 50c post each. The Wunderwood Co., HG6, 2506 Hillview Rd., Austin, TX 78703.

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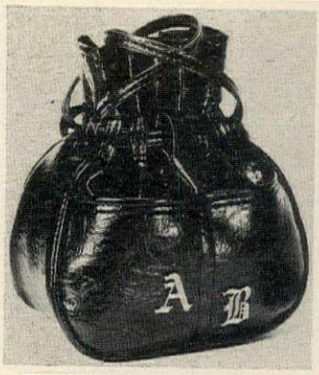


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Design-wise 299 Pennsylvania New Braunfels, Tx. 78130



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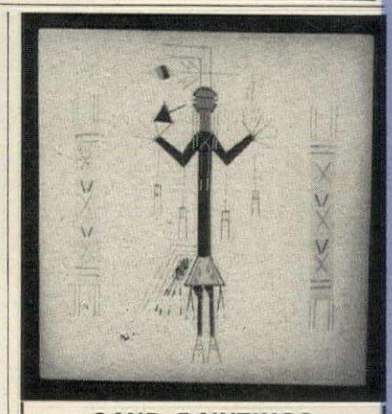


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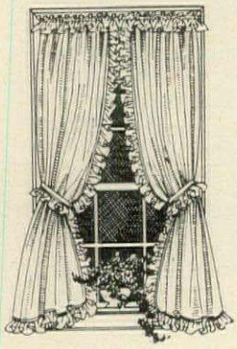
13" x 13" ..... (shown)	$30.00
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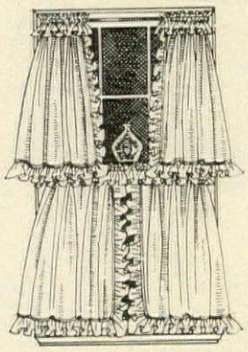


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45", 54", 63" long .... **10.50 pr.**
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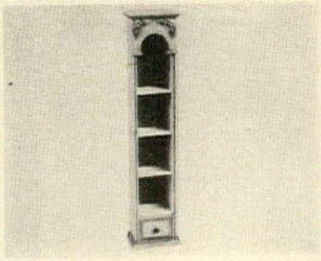
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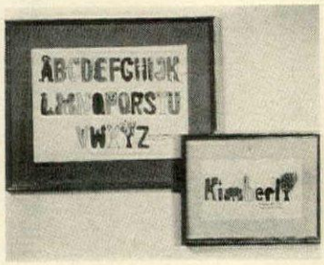
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Handsome wood knickknack shelf provides a display space for the creative arrangement of some of your best pieces. Antique ivory with gold trim, red background. It's 18" h., 4" w., $6.95 ppd. Michael-Allen Gifts, Dept. #5, 6542 Bradford St., Philadelphia, PA 19149.



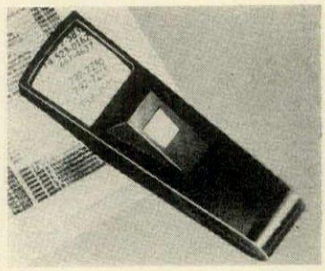
ANIMAL ALPHABET

Form name with water color letters. 9" by 12" matted in yellow, blue, pink, green, orange or red. Up to 8 letters, $4.95 each, matted. Additional 50c each. 14" by 18" entire alphabet, $10.95 matted plus 75c post. Laura's Loveables, Dept. JE, Box 7381, Las Vegas, NV 89101.



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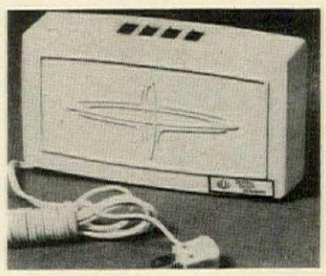
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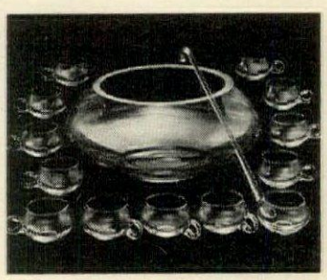
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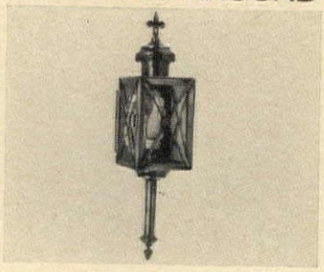


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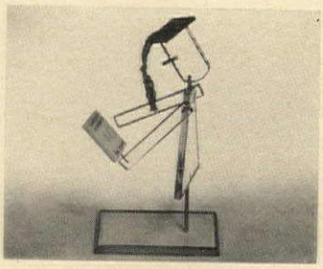
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Handsome handcrafted replica with a scallop brass reflector. 5½" w. x 22" h. 6½" extension. Fully wired; long-life bulb. Satin black. $39.95. Antique copper or brass finish, add $4. Ppd. Catalogue 50c, Newstamp Lantern Co., HG-64, 227 Bay Rd., No. Easton, MA 02356.



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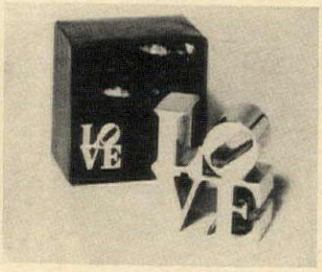
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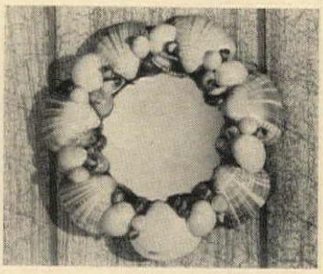
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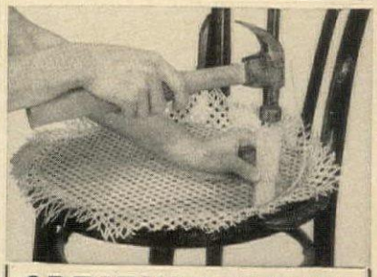
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LILLIAN VERNON Dept. G61, 510 S. Fulton Ave., Mt. Vernon, N.Y. 10550

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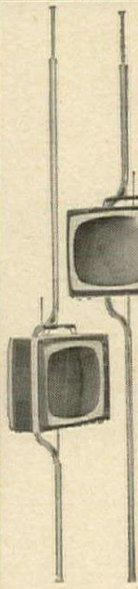


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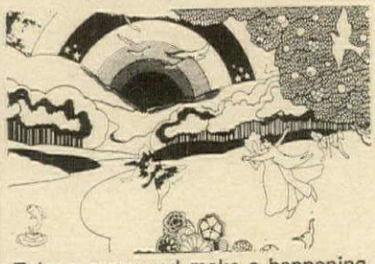
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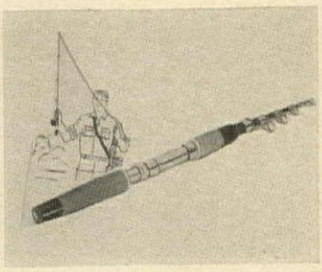
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Limited-edition series of plates from 1949 Norman Rockwell work: Day Dreamers, Goin' Fishin', Pensive Pals, Gay Blades. Fine china by Gorham, full color and 24k gold trim. 10½". Ideal for Father's Day. In sets of four $60 ppd. Trein's, HG6, 201 W. First St., Dixon, IL 61021.



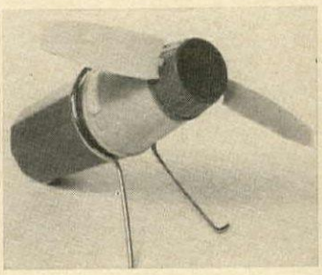
FRESH WATER FIND

Fiberglass spinning rod telescopes to 15½" length that fits in brief case, back pack or glove compartment. Stainless steel tip, cork handle, complete with durable vinyl case. Extends to 6'. $9 ppd. Spin-line, HG6, 11 Thomas St., Kingston, NY 12401.



VERY UNUSUAL

Whether you're looking for a hand-made collector's buckle, a custom-made poncho, a burglar alarm, a phonelock or any number of out-of-the ordinary items, you'll be fascinated with this illustrated catalogue, 25c. No Nonsense Shop, BE-562, 333 E. Main St., Roselle, IL 60172.



BEAT THE HEAT

Stay cucumber cool anywhere, anytime. Just flick on portable minifan for the freshest breeze this side of the shore. One "C" battery. Keeps you refreshed. Lightweight plastic, wire stand, $1.98 plus 25c post. Anthony Enterprises, HG6, 585 Market St., San Francisco, CA 94105.



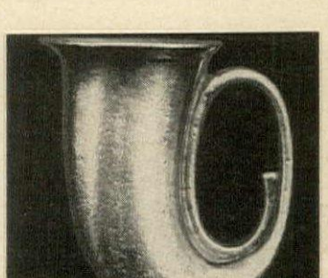
AHOY BABY!

The tiniest mermaids enjoy this unsinkable seat. Built-in cloth bucket seat takes tots from toddlers to first graders. 20" x 26" with 11" deep seat. Foam plastic guarantees flotation. $6.95 plus $1 post. each. House of Minnel, Dept. 564E, Deerpath Rd., Batavia, IL 60510.



POKER GAMES

Poker-playing dogs in 4 full-color lithographs: "Pinched With Four Aces," "Poker Sympathy," "A Waterloo," "His Station and Four Aces." Free print (shown). 12" x 16". Set $3; two $5. Post. 25c. American Consumer, Inc., Dept. PO-169, Caroline & Charter Rds., Philadelphia, PA 19176.



HAIL THE VIKING

Armetale horn mugs hand cast with sand molds, no two exactly alike. A fusion of ten metals in precise proportion, forms a pewter-like creation, hand polished. 5" h., holds 9 oz. For indoors or out, $9 each; four, $35. Ppd. Postamatic Co. Inc., HG674, Lafayette Hill, PA 19444.

FUN PLAQUE

Message in red, white, and blue gives time off for other sports. Hang it up when he watches ball game. Laminated to 1" pine, hand crafted, distressed to resemble old signs. 8¾" by 11". Brass hanger. $3.98, post. 95c. Harriet Carter, Dept. HG-12546, Plymouth Meeting, PA 19462.



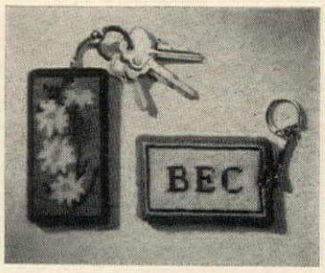
SOLVANG CLOG

That's Scandinavian for "place in the sun." Perforated leather and buoyant cork wedge laminated to bouncy rubber-like sole give sure light-footed comfort. White, red, or camel. 6½-10N, 5-10M, 5½-9W. $12 plus 90c post. Vicki Wayne, 610-H6C So. Country Club Rd., Tucson, AZ 85716.



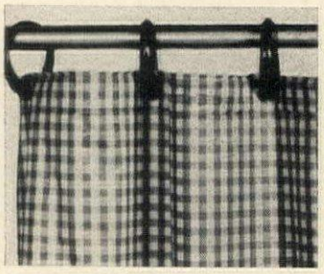
KEYS IN STITCHES

Lollipop flowers, daisies or golf, tennis, bowling, sailing, skiing designs on 2" by 3½" key tags. Stitch initials on the back. Includes canvas, Paterna Persian wool, design chart, needle, chain, instructions. $2 each, six, $10.95. Add 50c post. Classic Corner, 12H Water St., Bryn Mawr, PA 19010.



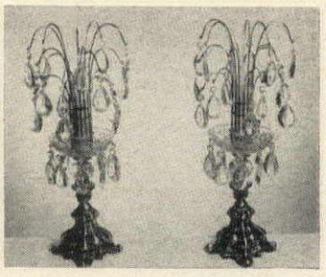
GINGHAM CHECKS

Vinyl shower curtain in red, gold, blue, green, pink, orchid, black. 6' by 6'; tieback window curtains, 54" l. by 68" w; or cafe curtains with valance. $8.50 a set plus $1 post. Curtain alone $4.50 plus 85c post. Brochure, swatches, 50c. Mather's HG6, 31 E. Main St., Westminster, MD 21157.



GLEAMING CRYSTAL

Crystal lamp sets with imported hand-cut crystal prisms combined with intricate Rogers gold-plated castings. Cast radiant rays for special lighting effect. 17½" h., 9" w. Pair, $34.95. Exp. coll. Catalogue, 10c. Luigi Crystal, HG6, 7332 Frankford Ave., Philadelphia, PA 19136.



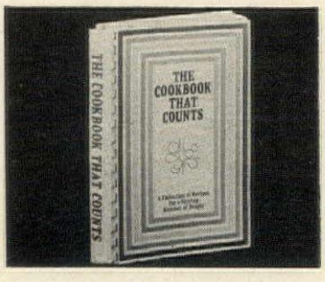
FOR TENNIS BUFFS

This white shiny vinyl bag certainly is a winner. Racket, balls, towel, sweater and sneakers stash away neatly. Folds flat for travel. 14½" by 14½". Tennis racket design is black. $2.98 each; two, $5.50 ppd. The Ferry House, Inc., HG6, Briarcliff Manor, NY 10510.



HOW MANY?

Let a cookbook scale recipes to the number of persons you intend to serve: 4, 8, 12, 16 or more. Each chapter includes recipes for every course, index is cross-referenced, sections of different colors. $5.75 ppd. The Hummingbird, HG6, Box 305, Hamilton, MA 01936.





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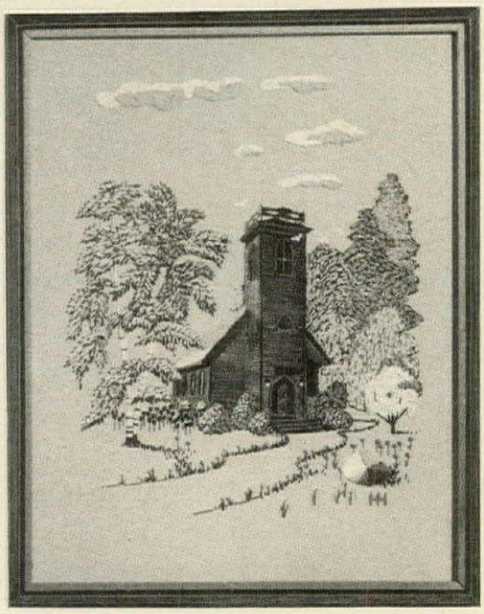
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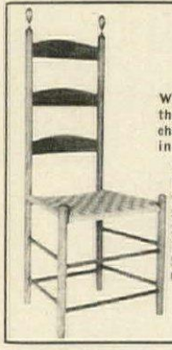
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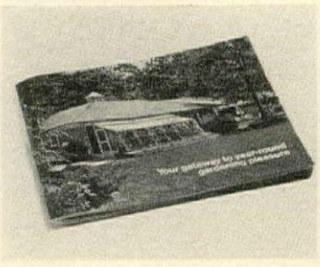
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INITIALLY INTRIGUING

Navy blue calf-like double-handled handbag is stunning with kelly green or white initials (specify). Brass-like hardware and slot lock; two inner compartments. 8" by 10" by 4", $28.50. ppd. Free catalogue. Carroll Reed, HG6, No. Conway, NH 03860.



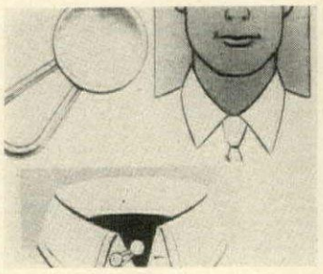
GARDENERS' DELIGHT

Love exotic plants, but lack the proper climate for them? All-aluminum full size prefab greenhouses assemble in four hours with a screwdriver; catalogue shows styles starting at $500; gives planting pointers. *Free* from Lord & Burnham, HG6, 2 Main St., Irvington, NJ 10533.



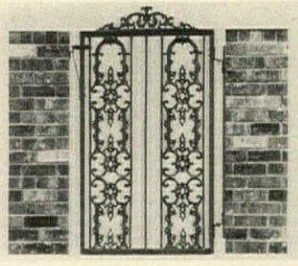
WALKABOUT STROLLER

"Debra," has 1¼" wedge heel, zigzag rubber sole. Widths AAAA-EE, 2½ to 12. Smooth trim grain calf. Beige with otter, bone with malt; navy with light blue; white; black. 2½-10, $24.95; 10½-12, $25.95. Add $1 post. Free catalogue. Solby Bayes, HG6, 45 Winter St., Boston, MA 02108.



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GREAT GATE

Black cast iron gate gives guests a lavish welcome. 56" h., adjusts 35" to 43" w. Complete with fittings, instructions to attach to brick, stone, wood. $79.95 exp. charges coll. Free catalogue. Collins-Hanna Iron Co., Dept. G, 450 No. Decatur, Memphis, TN 38105.



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The flour sack shirt hailing brands like El Lion, El Supreme and El Angel is the "now" cover-up at Mexican beach resorts and is due for northern exposure. American sizes S, M, L. $7.95 ppd. The Vagabonds, G6, 2343 Bronson Hill Dr., Hollywood, CA 90068.



NAUTICAL NICETIES

Scrimshaw, boating togs, figurehead reproductions, nautical home accessories—all these and more are shown in catalogue that's a treasure trove of seeworthy gifts. 8½" x 11" in full color; 25c ppd. Ship's Wheel, Inc., HG6, Nottingham Sq. Rd., Epping, NH 03042.

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Hand polished sterling silver thimble from West Germany is topped with translucent stone and engraved with three initials (print). A treasure to hand down in the family. $6.98 plus 35c post. Lillian Vernon, Dept. G61, 510 So. Fulton Ave., Mt. Vernon, NY 10550.



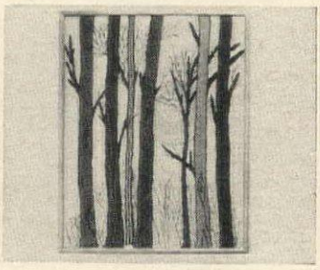
GET IT TOGETHER

For the jigsaw puzzle fan! Any photo, color or black and white, can be made into an 8″ by 10″ die-cut jigsaw photopuzzle; photo is returned unharmed. Black and white, $2.95; hand colored, $3.95. Ppd. Cadlyn's, HG6, 2077 New York Ave., Huntington Sta., NY 11746.



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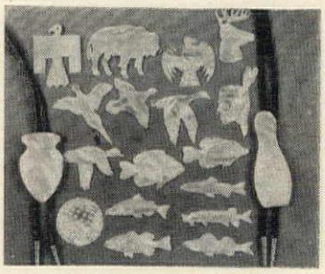
SILVER SHELLS

Sipping frosty drinks from silver 10 oz. cups are a springtime pleasure. Cups have golden lining and never need polishing. Wentletrap shell is imprinted on cup surface. $7.50 a dozen plus $1.25 post. Mary Troutman's, 375C Pharr Rd., N.E., Atlanta, GA 30305.



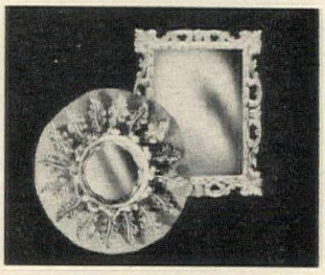
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Carved genuine mother of pearl bolo ties come in designs for every sport. Ties in assorted colors; designs incl. golf ball, deer, pheasant, quail, goose, mallard, fresh and salt water fish, arrowhead. $3.98 plus 75c post. Herter's, Inc., HG6, Mitchell, SD 57301.



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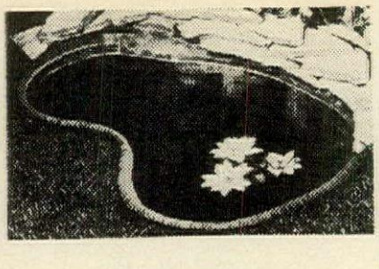


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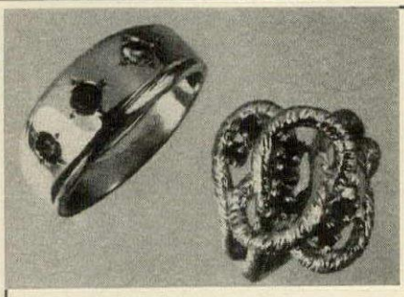


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LATEST SEE THROUGH FASHION

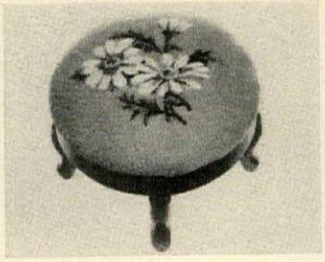


See through horizontal aluminum window awnings. Keeps damaging sun rays out, lets light in, with this unique louver design. Each awning will cover windows up to 42" wide. All panels measure 48" in width with a 24" projection when mounted. Two or more awnings can be fastened together to fit any window. Easy five step instruction included.

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SHOPPING AROUND



HANDPICKED DAISIES

You needlepoint background for pillow or footstool; flowers in white, gold, green. 14" by 14", $6.95 plus 50c post. Add $3.50 for antique gold background yarn. Stool, 8" h., 11" dia. in muslin, fruitwood finish $17.95 plus $1.25 post. The Stitchery, HG6C, Wellesley Hills, MA 02181.



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Genuine kid leather wedge sandal with cushioned rubber sole. In red, bone, black, white. Full, half sizes 4-10 M, W; 5-10 N, M, W. $13. Gold or silver genuine kid leather, $14. Add 90c post. Old Pueblo Traders, H6W, So. Country Club Rd., Tucson, AZ 85716.



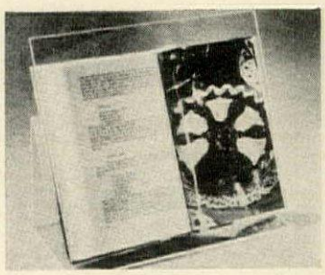
CAT AND MOUSE

Now he sees it, now he doesn't—that intelligent cat you know will love playing "mouse in the hole." The mouse is an elusive ball that will entertain him for hours. Blue plastic; 6" dia., 3" h. $3.45 ppd. Catalogue, 25c. Suburbia, Inc., Dept. 349, 366 Wacouta, St. Paul, MN 55101.



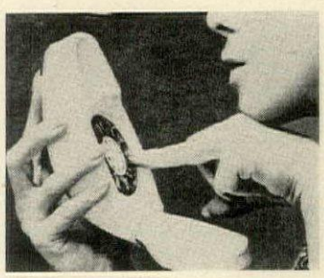
INTERIOR ART

You don't have to be an artist to paint murals. Paint by the number, easy as 1, 2, 3. Choose from 74 basic scenes. Up to 12' w. in 3 color schemes. Kits include pattern, brushes, paints. From $2.95. Catalogue, 25c. Muralmasters, Inc., HG6, Box 8500, Fountain Valley, CA 92708.



COOK'S THIRD HAND

A sturdy cookbook stand of clear lucite has large 12" x 10" front shield for splatter-protection, keeps pages flat at easy-reading angle. Holds anything from small index cards to big books. $8.25 ppd. Enterprise Products, Item 106E, P.O. Box 36232, Los Angeles, CA 90036.



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SHOPPING AROUND

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HINDSIGHT



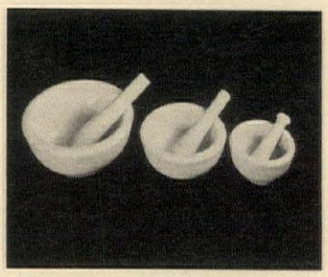
See yourself as others see you via adjustable mirror that folds out of the way. 6½" dia. with regular side and magnifying side; three hinged 12" arms; comes with mounting screws. $7.95 plus $1 post. Lynne Specialty Products, HG6, 681 W. 193 St., New York, NY 10040.

BELTED BY DAISIES



Needlepoint daisies ready to stitch make a belt to flatter your costumes. Kit contains 100% wool yarns, canvas, cotton suede backing, buckle, instruction chart. Fits up to 33" waist. $5.25 plus 60c post. Catalogue, 25c. Stitch 'n Knit, HG-664, Box 709, Framingham, MA 01701.

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White ceramic mortars and pestles to please everyone who uses herbs and likes to blend ingredients in cooking. Mortars, 1¾", 3⅝" and 4¾" diameter each with its own pestle. $3.98 plus 45c post. The Country Gourmet, G6, 512 So. Fulton Ave., Mt. Vernon, NY 10550.

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223 designs by Richard Pollman. A-frames, chalets, hexagons, one-story, two-story and hillside designs, plus lodges, cluster units and low cost second homes. Blueprints available at cost. 176 pages, $2.25 ppd. Home Planners, Inc., HGE66, 16310 Grand River, Detroit, MI 48227.

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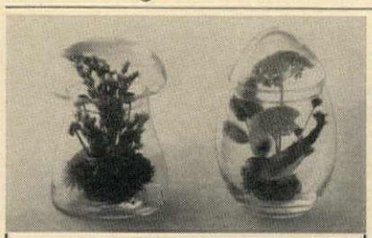


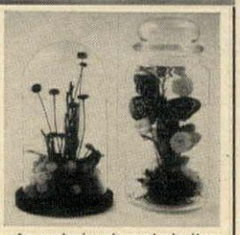
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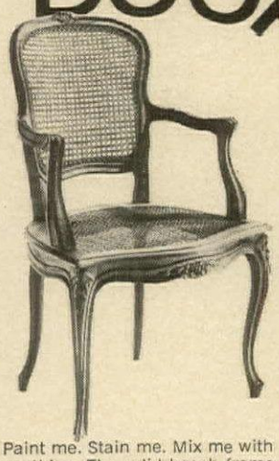
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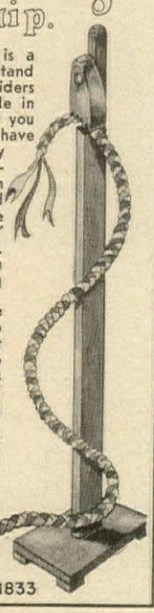
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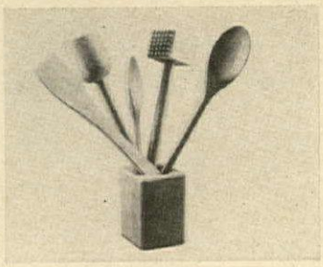
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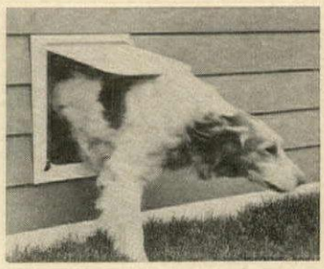
KITCHEN AID

Five pc. wooden utensil set in a natural wood stand is leather-looped for hanging on the wall. Two spoons, tenderizer, spatula-scraper and mallet are invaluable aids to top notch cookery. $9.95 ppd. American Century Collection, HG-6B, Box 36232, Los Angeles, CA 90036.



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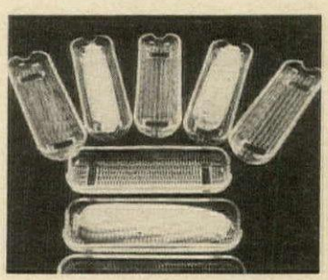
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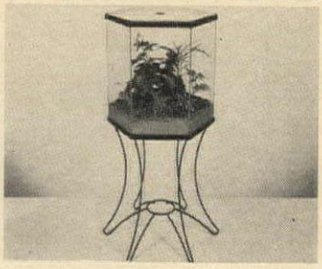
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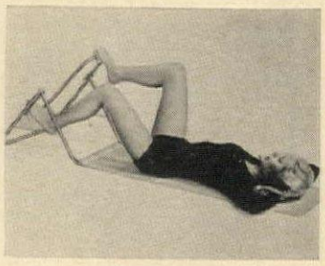
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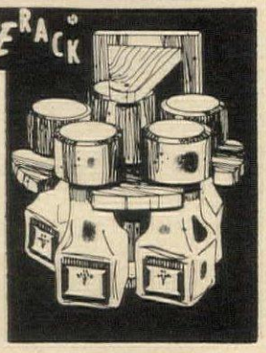
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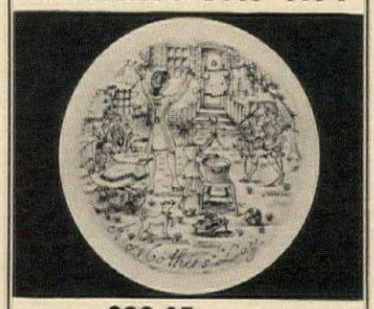
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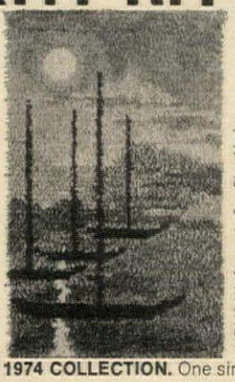
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TWO LITTLE KITTENS and four little birds and two little butterflies and flowers and leaves. In red, purple, blue, orange and green on a 15 x 18 inch beige linen ground. Bring all the living creatures to life with the simplest embroidery stitches. Kit #2127 only $29.95. Send $2 for new 36 page color embroidery catalog. (Refundable on order of $25.)

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NEW 1974 COLLECTION. One simple stitch makes these pre-started wool rya wallhanging, rugs or cushions. Kits imported from Sweden feature lustrous rug wools, easy to follow color charts and English instructions. Send $1 for new color catalog of award winning designs.

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The LAZY DAZE invites you to relax in luxurious comfort

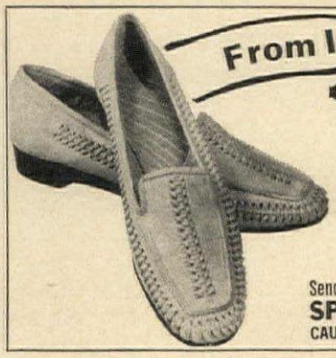
Upholstered in various grades and types of fine fabrics—stripes, solids, prints; cut, antique, crushed and plain velvets; etc. Specify type and colors desired. **$189.00** as shown in quilted print; **$125.00 in your fabric** —send 9½ yds. 54" material.

Satisfaction guaranteed. Express charges collect. No C.O.D. Send $1.00 for Furniture Catalogue and Fabric Samples.



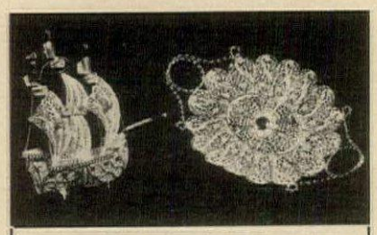
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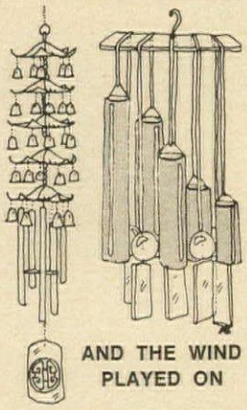
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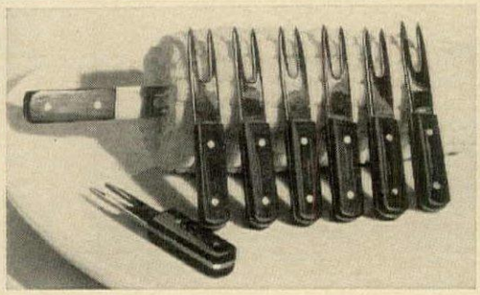


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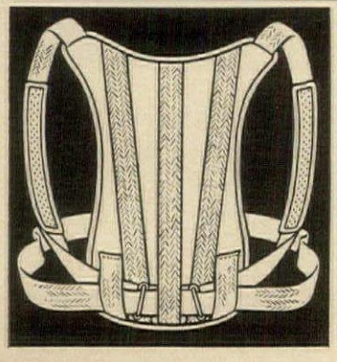


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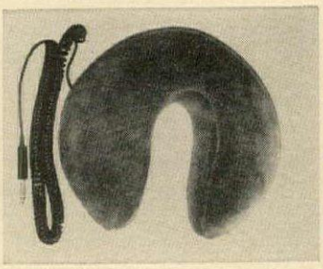
STOP STOOPING—Amazing, new Pi Peer® Shoulder Brace (patented) corrects posture instantly, comfortably. Provides even, distributed support for sagging shoulders. No fitting. Made of ventilated-for-comfort 3-ply material. Arm bands softly padded. Lightweight, cool. Can't be detected under light clothing. Give measurement around chest. For men, women. $6.95 + 45c postage. Piper Brace. Dept. HG-64SH, 811 Wyandotte, Kansas City, Mo. 64105.

SHOPPING AROUND



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Exotic handwoven elephant in natural rattan's appealing as is or in his assigned function as house planter. 7″ h., 15″ l., 4½″ d. with metal liner. Sized right for all-season plant service. $13.95 plus $2 post. Catalogue 25c. Fran's Basket House, HG6, Rte. 10, Succasunna, NJ 07876.



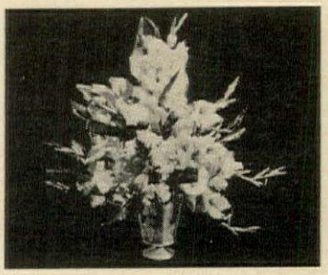
COZY LISTENING

Cold, lumpy headphones are cradled in super-soft molded foam and slip covered in washable velours. Listen to stereo sound relaxing in bed, on sofa or patio chaise. Stereo only. $29.95 plus $1 post. No Nonsense Shop, BE-576, 808 White Bridge, La., Hanover Park, IL 60103.



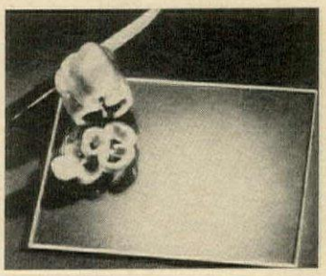
READING HEAD START

Phonics method of teaching pre schoolers to read is described in a circular with 30 day free offer. Self-teaching course of records, word books, guide for parents plus games. Send for circular to Career Institute, HG6, 555 E. Lange St., Mundelein, IL 60060.



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Give your floral arrangements a long life. Flower Dri crystals remove moisture, leave blooms and foliage intact and colorful with no artificial look. Use on any species, doesn't wear out. Arranger's kit $6.95; hobby size (4 lbs.) $9.95. Ppd. Flower Dri, Dept. 563, Timonium, MD 21093.



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Any collection will be enhanced by this touchingly lovely piece. "Mother and Child" is a Kaiser porcelain bisque figurine, made by highly skilled artisans in West Germany. 8½″ h. by 8″ w. $75 plus $1.50 post. Hildegarde's, HG6, 597 Farmington Ave., Hartford, CT 06105.

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Your Friend Needs Protection, Too!

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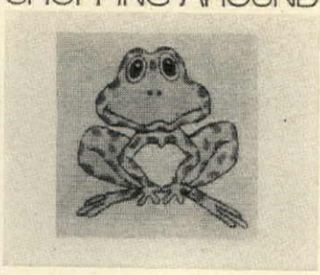
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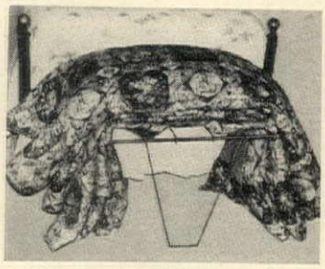
SHOPPING AROUND

PENSIVE FROG



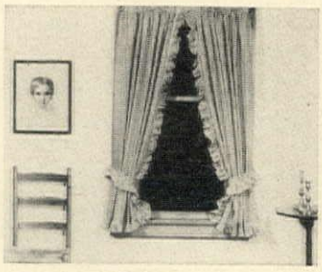
Needlepoint design to do in froggy green on 12″ sq. cotton canvas with Paterna Persian. $6.95 with design, wools, needle and instructions. Add 50c post. Wood frame: oak or white finish, $2.25. Purple hippo, pink elephant, others. Victoria Gifts, 12H Water St., Bryn Mawr, PA 19010.

SECRET SPREAD REST



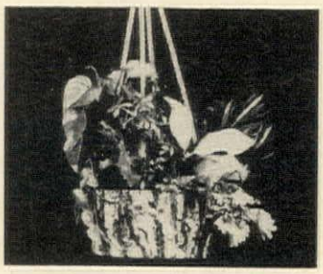
What a great idea! A caddy that hides beneath mattress of beds with low (or no) footboards. Slip it out at bedtime for a bedspread rack to simplify morning makeup. King, queen, double beds need two. $6.98 ea.; two, $12.98. Add 90c post. Garrett's, HG6, Box 12274, Dallas, TX 75225.

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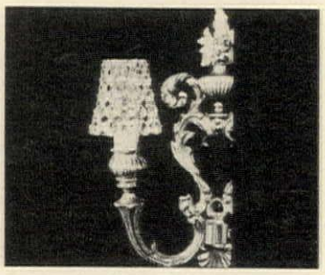
¼″ checks in permanent-press polyester/cotton. Red, blue, yellow with white. 2″ w. ruffles. All pairs 74″ w. Tiers 25″, 30″, 36″ l. Pr. $7.50; two $15. Tiebacks 45″, 54″, 63″, 72″ l. Pr. $10. Valance $3. Add $1.75 post. per order. Country Curtains. HG6, Stockbridge, MA 01262.

NATURE FOOLERS



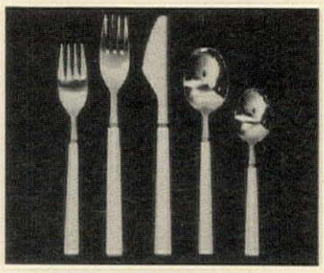
Bark-like planters in five sizes are sturdily designed to display your growing plants or fresh blossoms. 7″ hanging pot, $6; 12″ hanging pot, $13.50; 4″ planter, $3.25; 12″ planter, rect., $5.75; 7″ round planter, $5.15. Ppd. Valkay, HG6, 27467 Bassett Rd., Westlake, OH 44145.

PRISMATIC SPARKLER



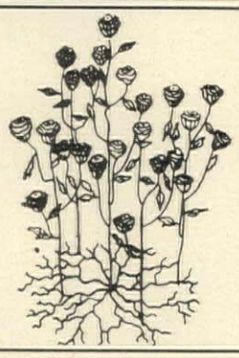
Sconce Trimlite shade is a curtain of precision-cut octagon crystals that produce a myriad of jewel colors in the room. 3″ h., 2″ at top; 3″ at bottom. Gold plated metal parts. $11.95 each; two, $22; four, $40 Ppd. Jewel Co. of America, Inc. HG6, 25 Holden St., Providence, RI 02908.

COLORFUL TABLEWARE



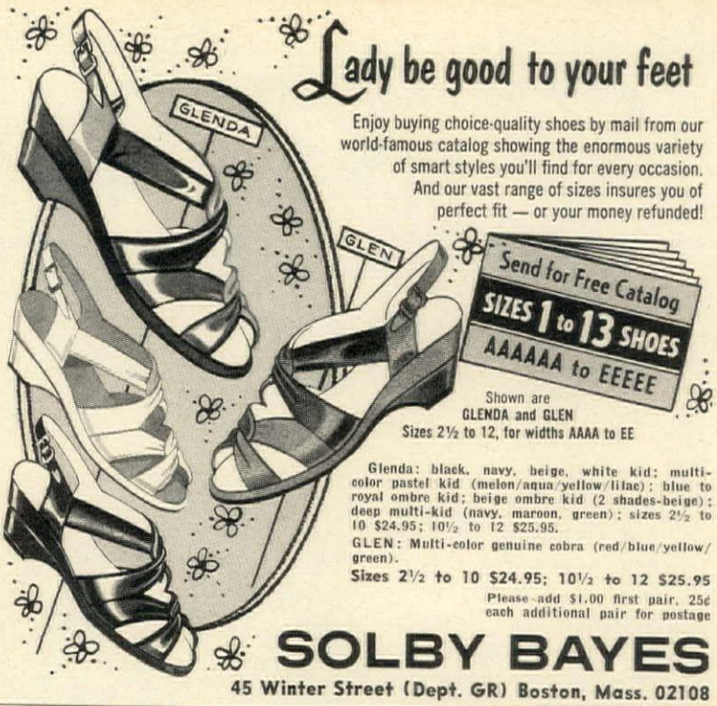
The homemaker's delight and the dishwasher's dream is stainless steel flatware. Bone-like handles of cobalt blue, lemon yellow, plastic to set a pretty table. Five-piece place setting, $3.95; four settings, $14.95. Add 75c post. Elizabeth McCaffrey, HG6, Northport, NY 11768.

Flower sculpture in brass, so delicate that it quivers with a touch, is sculptured by Deanna Mayer. The rose sculpture comes in antique gold or green finish 8″ x 8″, **$35.00.**



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Sizes 2½ to 10 $24.95; 10½ to 12 $25.95

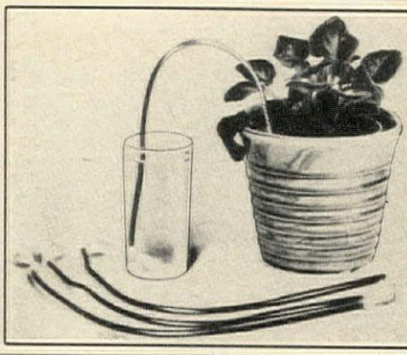
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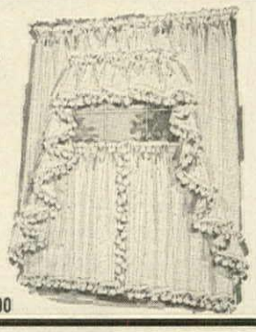
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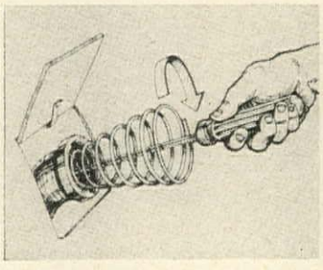
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Rattan ceiling lamp with swag chain; dimmer switch, adjustable ht., 18' chain. 14" spread, $19.95; 17" spread, $24.95 plus $1.50 post. Painted white, yellow, green, pink, orange, blue or black, add $3. Catalogue, 25c. Fran's Basket House, HG6, Rte. 10, Succasunna, NJ 07876.



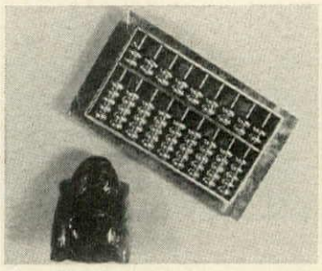
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A complete catalogue of wall hangings, pillows, pictures and other Swedish embroidery kits —all of winsome, original designs in the brightest colors. 36-page catalogue, $2 refundable with $25 order. Skön, Dept. GE6, 55 Lambert Lane, New Rochelle, NY 10804.



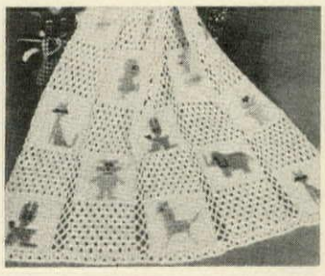
GAS TANK GUARD

A new device locks out thieves, requires no key. Allows filling easily but restricts entry of a siphoning hose. Rustproof steel coil installs into tank's filler neck in seconds. Will fit cars, trucks, campers, boats. $2; two $3.50. Ppd. ICP Alarm, HG6, Box 5128, Winston-Salem, NC 27103.



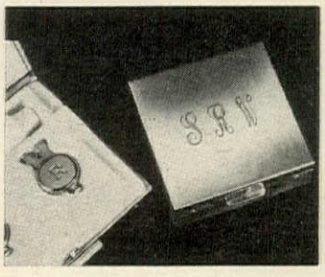
FAR EAST BEAUTY

The perfect "something" for today's executive to display and use on his desk as a paperweight or conversation piece. Solid Jade Buddha 2" tall or a 2" x 3" jade-like marble abbacus with solid brass beads and frame. $19.95 ppd. Country Corner, HG6, Box 824, Dept. B-A, Mesa, AZ 85201.



ANIMAL FAIR

Whimsical ducks, rabbits, cats, elephants (worked in cross-stitch later) on easy-to-crochet afghan. "Toyfair's" background is yellow or white. Kit 36" x 44" afghan includes acrylic yarns, directions. Washable! $7.95, plus 75c post. The Stitchery, HG6, Wellesley Hills, MA 02181.



EYE CATCHERS

Solid brass case for contact lenses is big on looks, tiny in size. Engraved on outside with your initials (specify). Inside, mirror, two plastic pockets which hold your lens safely, and also bottle for lens liquid. 2" x 2" x ½". $5.95 ppd. Bruce Bolind, HG6, Boulder CO 80302.



"HOBIE CAT" KIT

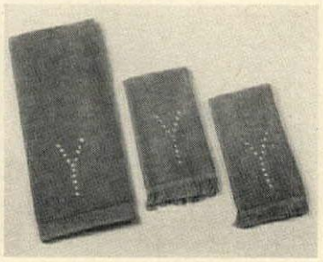
Make a scaled sailing model of the sporty catamaran to enjoy at home or office. Mahogany hulls, nylon sails, masting and rigging materials, plans, instructions included. 23" h. x 14" l. $6.95 + 85c post. 144-page catalogue 25c. Preston's, 101-T Main St. Wharf, Greenport, NY 11944.

STEAMING GOODNESS



A multiple aluminum cooking aid. The 2 qt. insert steams rice to perfection, preserves flavor of vegetables; the 6 qt. base pan is ideal for roasts, soups, stews, foods that require long cooking. Recipes included. $11.50 ppd. Kitchen Gadgets, HG6, 209 Burr St., Houston, TX 77011.

FAMILY JEWELS



Initial of rhinestones hand set in terry. Sable, camel, gold, canary, cognac, cardinal, pink, blue, green, spearmint, white, ebony. Fingertip, $4.95; hand, $7.95. Add 50c post under $10; $1 post. over $10. Countess Gwen, Ltd., HGE, 509 Fifth Ave., NY 10017.

"STUNS" STAR



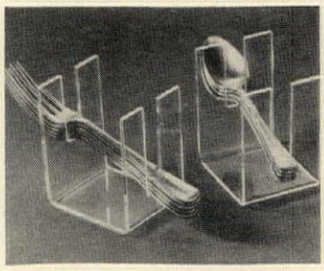
Smashing new low-back chair for casual living. Yellow or orange canvas with matching lacquered frame; natural canvas with brown frame. $54.50. High-back, $59.50. Exp. coll. Catalogue $1. Storehouse, Inc., HG34E, 2737 Apple Valley Rd., N.E., Atlanta, GA 30319.

CHOCOLATE CRUNCHER



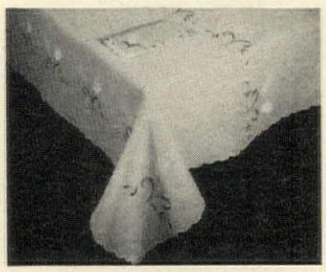
For sundaes, pies, cakes, other confectionery goodies, a walnut-finished chocolate mill that shaves chocolate with stainless steel blades. 5½" h.; with 12 oz. special chocolate. $7.95 plus 75c post. Catalogue, 25c. Ship's Wheel, Inc., HG6, Nottingham Sq. Rd., Epping, NH 03042.

CLEARLY PRACTICAL



Lucite stackers cradle silverware or stainless in drawer or on a buffet table. Each holds a dozen spoons, forks or knives; 2½" by 3" by 3½" to save space. Set of 2, $2.98; 2 sets, $5.75; add 40c post. Exclusive. The Country Gourmet, G6, 512 So. Fulton Ave., Mt. Vernon, NY 10550.

SWISS SPRING



Golden tulips blossom on a white cloth embroidered in Switzerland. Sheer polyester. 67" by 86", $49.50; 106", $59.50; 123", $79.50; 140", $89.50; 67" round, $42.50; 17" napkin, $2.50 each. Add $1.50 post. Hildegarde's, HG6, 597 Farmington Ave., Hartford, CT 06105.

APRIL BLOOM BOOM

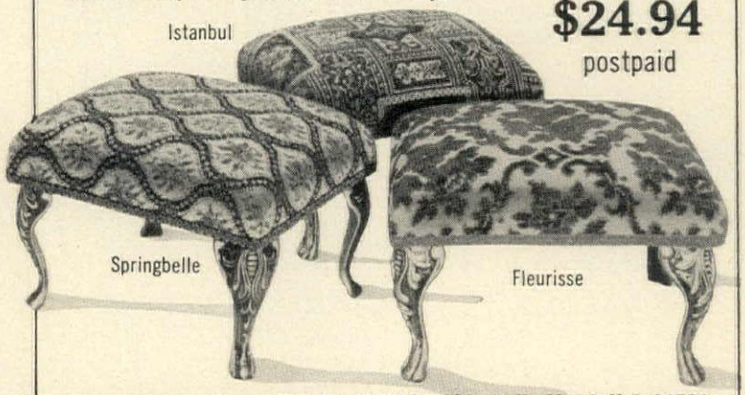


Hand-painted watering can abloom with violets brings house plants into full spring beauty. White matte finish metal inside and out. 5" dia., 8½" h. Keep it handy near indoor garden, pretty decoration for window sill. $6.98; two, $13.75 Ppd. Downs, 1406, Evanston, IL 60204.

THE IMPERIAL FOOTSTOOL
CLASSIC ELEGANCE AND BEAUTY

Authentically crafted and professionally upholstered in the classic American tradition. Imported Belgian gropoint fabric (Scotchgarded) in three gracious styles (Fleurisse, in reds, beige and olive; Istanbul, multi-colored with a Turkish motif; and Springbelle, multi-colored on a field of black and white). Legs are of solid cast iron intricately patterned and embellished with antiqued gold. Each 13" long by 10" wide by 8½" high. Charming, beautiful and eminently practical. Specify pattern. Check or money orders, no COD's please. Money back guarantee within 10 days.

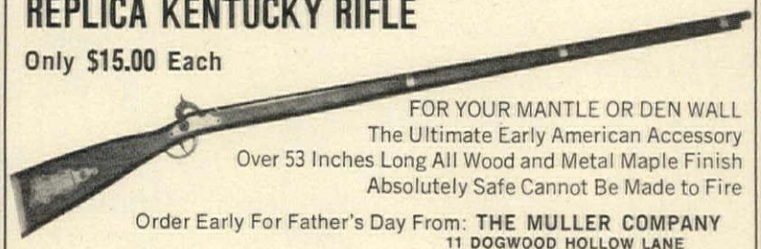
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Excellent emulsifying formula with gentle action for the prevention and removal of hairballs. Contains natural plant fiber and pure chlorophyll. Relieves gagging, vomiting, constipation, bad breath and poor hair coat caused by fur-licking. Veterinary formula is hospital tested. Easy to use. Postpaid. $3.00 for 3 ounce size (4 month supply). Check or M.O. Add $1.00 for special vitamin supplement.

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Easy to grow in soil or water
Hawaiian "Good Luck"

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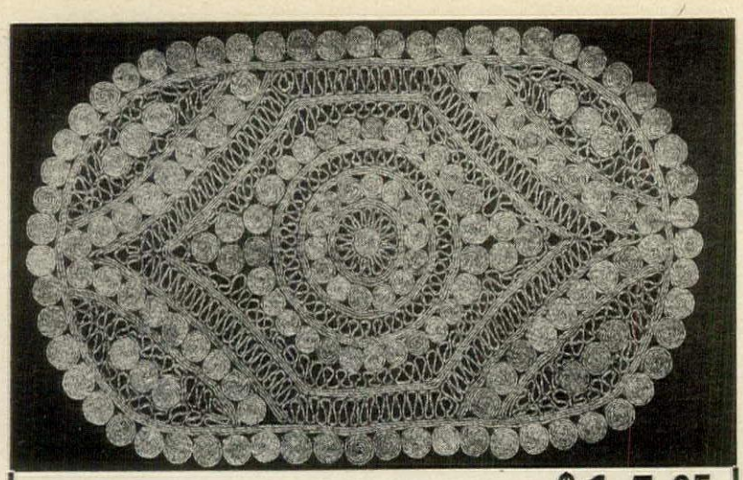


It grows out of a log - so fast you can almost see it grow! All you do is put the Ti log in water and watch it grow. When it sprouts, put it in a pot. The bigger the pot, the bigger it will grow...from one to six feet tall. You can have the size you want. Grow it in sun or shade - it blossoms! The Hawaiian Ti plant makes an ideal gift. Your choice of red or green leaves. Guaranteed to grow!

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Decorator Area Rug $14.95

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4 ft. x 6 ft. $24.95 plus $2.50 post.

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UNIQUE YEAR-AROUND GIFTS FOR FRIENDS & RELATIVES

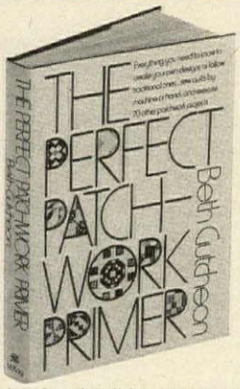
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$9.95 plus 95¢ pstg. & hdlg.

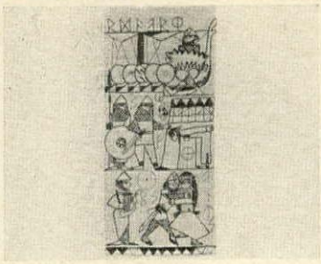
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SHOPPING AROUND



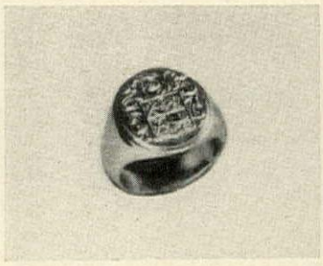
VIKING SAGA

Create a wallhanging that's sure to be a conversation piece. Design to work in embroidery stitch with rust and black fine cotton yarns on beige linen. 15" by 33". Complete kit #6211, $20.95 plus $1.25 post. Color catalogue $2 Skon, GE6, 55 Lambert La., New Rochelle, NY 10804.



POSH POSTALS

Soft gray postal cards (6" by 4") are bordered with light tone, imprinted with two lines in red, black or green ink. Pad of 100. Specify ink color; print name and address clearly. $4.95 ppd. West-Berg Enterprises, HG6, Box 4749, Colorado Springs, CO 80930.



CREST RING

Handsome ring to be engraved with the family crest is a proud possession to wear and hand down through the family. Send copy of crest if available. Sterling silver, $39; 14K solid gold, $150 ppd. Free catalogue. Heraldica Imports, Inc., HG6A, 21 W. 46th St., NY 10036.



FARM'S FORUM

Clear plastic dome lets you see nature's way of opening bobwhite quail eggs to produce babies. Incubator operates on 110 volt electricity, is 6" h., 7" dia. $5.98 with six eggs; without eggs, $4.25. Ppd. Catalogue, 25c. G. Q. F. Mfg. Co., HG6, Box 8152, Savannah, GA 31402.



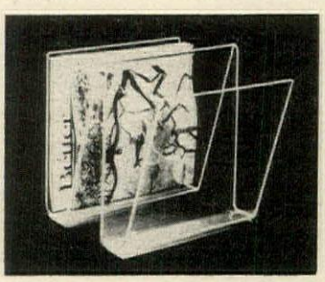
WEALTH IN WILLOW

Mediterranean chair, handwoven of natural willow. 28" h., 24" w., seat 14" from floor. Foam rubber seat, corduroy covered in gold, black, avocado, tangerine. Chair, $49.95; seat cushion, $6.95. Exp. chgs. coll. Catalogue, 25c. Fran's Basket House, HG6, Rte. 10, Succasunna, NJ 07876.



CLOAKED SPOKES

Day-glo finished wheel covers make a bicycle visible from a distance by using refracted light. The psychedelic whirls give youngsters a charge. The combination of safety and excitement are unbeatable. $3.25 plus 50c post. Fairfield House, HG6, Box 816, Westfield, NJ 07091.

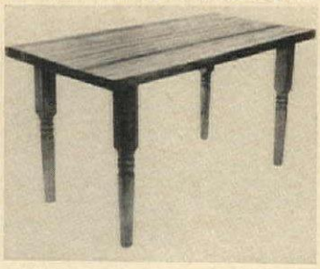


AT ATTENTION

Magazines stand ready for inspection in a plexiglas rack shaped like the letter "W". Clear or smoky plexiglas, 10½" h., 11" w., 12" l. to brighten any corner, chairside. Clear, $14.95; smoky, $17.95. Add $1.50 post. Dilworth Mfg., HG6, Box 158, Honey Brook, PA 19344.

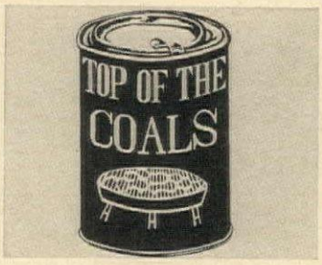
SHOPPING AROUND

COUNTRY STYLE



Butcher-block tables for small families or lots of company. 48″ by 30″ $154.50; 60″ by 30″ $169.15; 60″ by 36″ $185.25; 72″ by 36″ $203.10. Exp. coll. Also available in custom sizes. Catalogue, 50c. Butcher Block & More, HG6, 1600 So. Clinton, Chicago, IL 60616.

HEADY HERBS



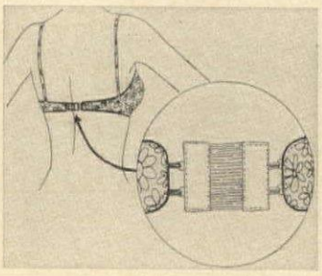
A blend of rosemary, bay leaves, fennel seed, peppermint leaves, thyme, allspice, garlic flakes, sage, and cloves. Sprinkle on hot coals just before broiling and and when turning meats. 5-oz. tight-lid can. $3.50, post. 65c Kaleidoscope, Inc., G64, 288 The Prado N.E., Atlanta, GA 30309.

SILVER PROTECTION



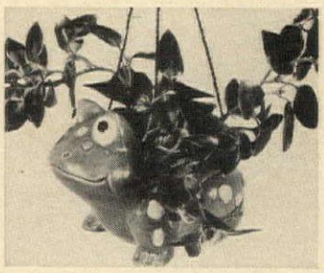
Tarnish-proof Pacific Cloth drawer pads made by Gorham. Prevent tarnish and scratching! 11¾″ by 15″ by 2½″ holds 100 pieces, $5.95; 17½″ by 13⅞″ by 2½″ holds 125 pieces, $6.95. Add 95c post. Barrington Specialties, HG6, Box 154-G, Barrington, RI 02806.

E-X-T-E-N-S-I-O-N



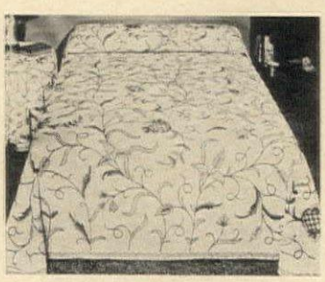
Bra extender enlarges the too small bra or makes an in-between size fit properly. No sewing. Hook to both ends of bra, it's easier to work or play with a good-fitting bra. Specify two or three hooks. $1 ea. plus 15c post. Anthony Enterprises, HG6, 585 Market St., San Francisco, CA 94105.

CERAMIC CHARMER



Let a friendly green frog hold your ferns or potted plants to add a distinctive touch to any area. 6″ x 4″. Comes complete with its own cord hanger (ferns are not included). $4.95 plus 50c post. Michael-Allen Gifts, Dept. #5, 6542 Bradford St., Philadelphia, PA 19149.

KASHMIR CREWEL



Heavenly spreads and tablecloth are hand-worked in crewel embroidery on natural hand loomed cotton. Imported from Kashmir. Twin, $60; full, $70; queen, $80; king, $90. 70″ dia. cloth, $40; 90″, $50. Ppd. Catalogue, swatch 50c. Gurian's, HG6, 276 5th Ave., NY 10001.

NEEDLEPOINTRAIT!



Yes, color negative, slide or print of a pet subject can be made into design in color on monocanvas ready to needlepoint. Send subject (returned). Kit includes design on 10½″ by 13″ canvas, yarns. $21.95 plus 75c post. Sew-There, HG6, Box 58, Kingsbridge Sta., Bronx, NY 10463.

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Height — 31″
Seat 18″ x 15″
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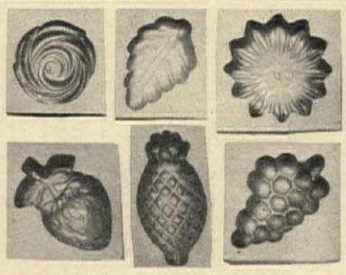


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Each mold is $1.25 ppd
3 for $2.85 ppd 6 for $5.10 ppd

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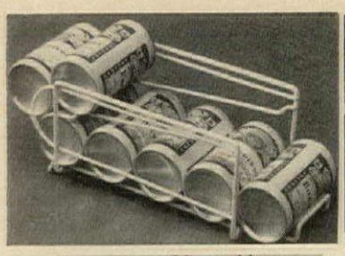
Judy's of California
Dept. 464, Box 728 Lompoc, Ca. 93436

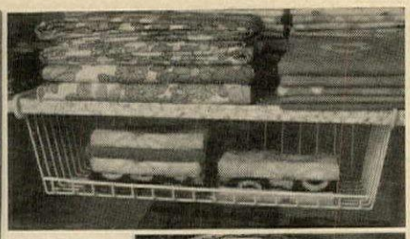
the Georgetown Collection

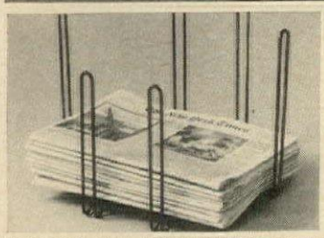


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Clever racks and storage, organize your cabinets and closets, put that unusued space to work! All made of sturdy steel wire, cushion-coated with wipe-clean bonded vinyl.



BEVERAGE CAN RACK (top left) saves refrigerator space—tilted design hands cans right to you! Load it at top front—remove a can at bottom and another rolls into place! 5½x15¼x5¼" high, holds 10 cans. White. #5790—$2.69, 2 for $4.98.

NEWSPAPER RACK (lower left) stacks 'em neatly, makes 'em easy to bundle up before lifting out. Tough steel with black plastic bonded coating. Folds flat. 17x12½x12½". #5760—$4.98.

UNDERSHELF RACK (top right) clips onto a shelf, adds an extra shelf anywhere—in pantry, linen closet, clothes closet. Huge savings in twos! White. 18x9¼x4½". #5006—$3.98, 2 for $6.98.

CORNER RACK (lower right) adds extra shelves, uses wasted corner space. Clever design narrows at front for easy access to other things in cabinet. 10" deep, 7½" high, 10¾" wide at back, 7½" at front. White. #5327—$3.79, 2 for $6.98.

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The Country Gourmet Dept. G6, 512 S. Fulton Ave., Mt. Vernon, N.Y. 10550



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"Just like grandmothers"

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Display your prized crystal, cut glass, art glass, on the SHOW-OFF illuminator base. Its soft light radiates up through your glass objects giving them a luminous look. Marvelous for adding life and dramatic setting to your treasures.

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New Casserole Set

Cost $8.99/or 2 Sets for $15.99 Post Paid. Regular Retail $16.95 per set.

- Tested and approved by Home Economists for **freezing, cooking, serving** in same pan.
- Lovely soft blue "Country Kitchen" decoration on pearl tone white.
- Casseroles are fast and even heating, easy to clean porcelain on steel fired to 1600° F for durability.

This is what you get:
3 Casseroles (2 Quart – 2-1/2 Quart – 3 Quart) complete with FlavorSavor lids for storing, two porcelain cooking covers and 2 QwicKool snap handles for serving.

Made in AMERICA – Satisfaction Guaranteed

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SUB-MINIATURE CAMERA

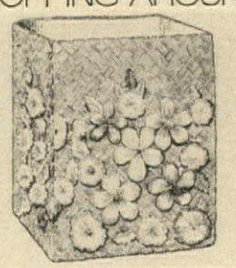
One of the finest sub-miniature cameras made. Easy to use. No complicated dials or settings. Takes sharp black and white or beautiful color. Features include: automatic frame counter; automatic lens setting; no focusing required; drop-in film cartridges; synchronized for flash; double exposure preventative; weighs 5 ounces, 4" high; self carrying case. Fits easily in a shirt pocket, jacket or purse. Full year guarantee for parts and labor. Fun for the entire family.

No. 002 Sub-Miniature Camera $41.95 ppd.

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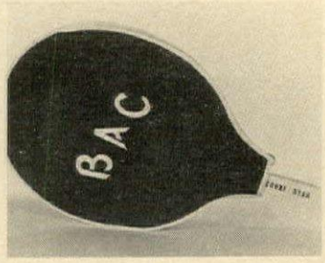
WARREN THORPE Dept. 101
837 Oradell Ave., Oradell, New Jersey 07649

SHOPPING AROUND



FLOWERS ON GRASS

Decorative wastebasket is woven of natural grass, with colorful floral embroidery on all sides. Blue, pink, or yellow. Plastic liner. Ideal for bath, bedroom. 13" h. x 9" w. $8.95; 11" x 8½" $7.95; 11" x 7" $6.95; all three $19.95. Ppd. Bambou, Inc., HG674, Box 2331, Rockville, MD 20852.



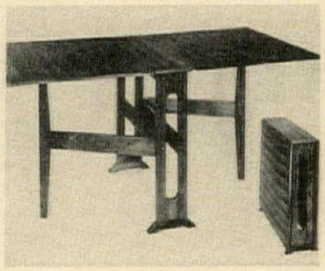
YOURS ALONE

Attractive cover protects your racquet from weather and dirt, monogram protects from mix-ups. Blue, green, or brown on white suede-finished vinyl. Will fit wood or metal types. State second color choice. $6.95 ppd. Perfect Ideas Co., HG6, 253 W. 26th St., New York, NY 10001.



FLYTES FORECAST

Zigzag rubber soled Flytes. Grain calf with smooth calf: black; bone/malt; navy/light blue; teak/brown; black/otter; beige/otter; white. 2½ to 12, widths AAAA to EE. 2½ to 10, $23.95; 10½ to 12, $24.95. Add $1 post. Free catalogue. Solby Bayes, HG6, 45 Winter St., Boston, MA 02108.



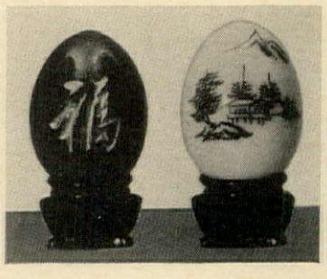
TO HAVE AND TO FOLD

Space saving table made in Europe. Solid beechwood with oiled walnut veneer. Closed, 9" by 30"; one side up, 37" by 30"; fully opened, 65" by 30", it seats eight. 30" h. $49.95. Exp. coll. Assembled. Danish catalogue, 25c. Genada Imports, HG6, Box 204, Teaneck, NJ 07666.



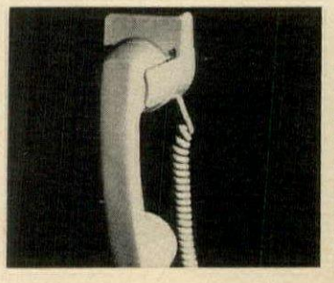
READY, SET GO

Airy net cap protects hairdos in wind and weather and looks smart whatever the outdoor activity. Choose white, blue, red, black or yellow. One size fits all heads and coiffure styles. $3.99 plus 50c post. Holly House, HG6, 417 Lake Ridge, Dallas, TX 75238.



REAL MARBLE EGGS

Exquisitely painted marble eggs with six different designs. On stand 3¼" high. One Chinese character and one landscape, $3.98 plus 90c post; two each, $7.50 plus $1.15 post and three each, $10.50 plus $1.40 post. House of Paradise, Inc., HG6, Box 368, Suffern, NY 10901.

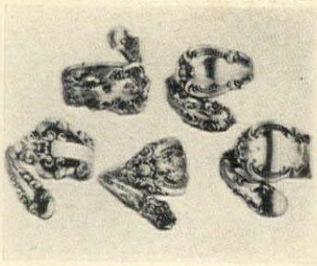


THRONE PHONE

A bathroom luxury, "Throne" extension phone! L-o-n-g cord stretches; install easily—ready-to-use. Red, gray, black, green, white, beige and ivory. $19.95 plus $1.50 post., $2 post. w. of Miss. Metropolitan Teletronics Corp., HG6, 35 W. 35th St., NY 10001.

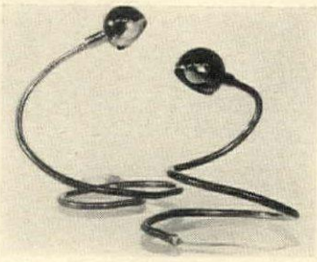
RINGS IN 6 PATTERNS

Sterling silver rings in six of Gorham's popular patterns are fashioned from spoon handles (five are shown). Chantilly, Strasbourg, LaScala, Medici, Melrose and Buttercup. Adjustable for finger size $10 ea. ppd. Wickford Gift Galleries, HG6, Box 516, Annex Sta., Providence, RI 02901.



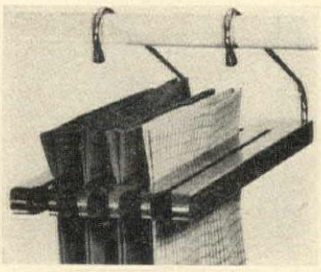
NEW TWIST

A flexible lamp that stays in any position. Alsy snake lamp has 50" torso of polished brass or chrome; or painted in black or white. Complete with a 60-watt bulb, wraparound plastic ties for nailing on wall. $22 ppd. Free catalogue. FBS, HG6, 659 Main St., New Rochelle, NY 10801.



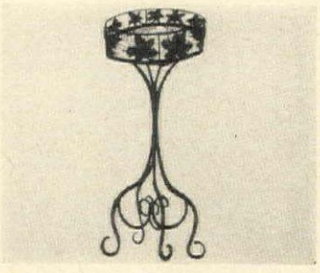
CLOSET TREASURE

Now hers and his *file* neatly in the sliding slack rack! It eliminates five different hangers. Trousers and slacks insert or remove without taking rack out. Cherry, chrome-plated hanger. $5.98; two for $10.98. Add 85c post. Ferry House, Inc., G6, Briarcliff Manor, NY 10510.



ANTIQUE COPY

Charming stand to compliment any favored plant. Base is antique green or Victorian white scratchproof wrought iron. Top is decorated with tin leaf design. Holds plant container with 9" dia. base. 26¾" h. $15 plus $1 post. Walter-Delipsey Antiques, 2615 Routh, Dallas, TX 75201.



GIANT SMILE

A variety of poster sizes, from any color or black and white photo. 18" by 12", $2; 18" by 24", $2.50; 2' by 3', $3.50; 3' by 4', $7.50. For lamination, add $2; frames for sizes up to 2' by 3'; $3. Add 50c post. ea. Blow Yourself Up Co., HG6, 663 Fifth Ave., NY 10022.



MIRACLE MENDER

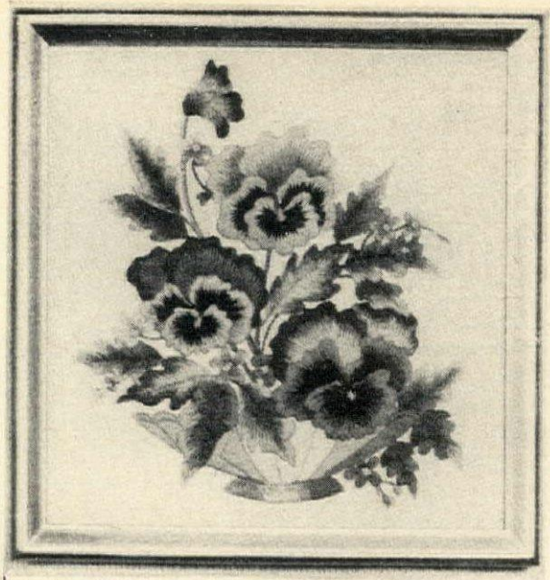
Glass in liquid form creates an iron-hard adhesive to piece together the broken fragments of porcelain, china, jewelry, etc. Permanent, washable bond that scoffs at heat or cold. $1.98 plus 25c postage. Anthony Enterprises, HG6, 585 Market St., San Francisco, CA 94105.



PRIVATE LESSONS

Teach yourself to play the piano a new way, without any written music. By following the unique principle, based on three factors, even beginners can learn to play. It's fun to try with the piano book. $3.98 plus 65c post. Greenland Studios, 5793 Greenland Bldg., Miami, FL 33054.



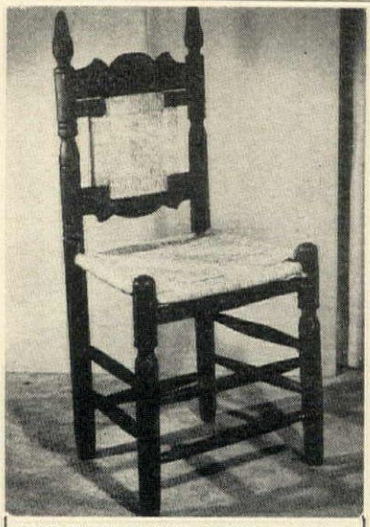


VIOLETS AND PANSIES TO STITCH

Here's one of the year's prettiest new crewel designs for a picture or pillow top. Kit includes design on 17"x17" natural Belgian linen; finest crewel yarns in shades of violet, olive green, blue-lavender, old blue and gold; needle and easy instructions. Only **$4.50** plus **45¢** pstg.

Send 25c For Next Three Issues of Our Art Needlecraft Catalog

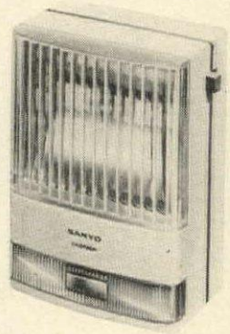
The Stitchery Dept. HG206, 204 Worcester Turnpike Wellesley Hills, Mass. 02181



SALE ON OUR SPANISH PROVINCIAL CHAIRS. Hand made in Mexico, with traditional Spanish Provincial carving. Hand woven rush seats & back; sturdy Mexican wood frame. 37" h.; seat 17" from floor, 18" w. Unfinished wood frame, $28.00 pr.; Antique Charcoal Stain, $30.00 pr.; Lacquered frame in colors, $34.00 pr.

SPECIAL: Deduct 10% from 2 chairs. 20% from 4 chairs. (exp. charge collect)

ELIZABETH McCAFFREY
Dept. HG-6C, Northport, New York 11768

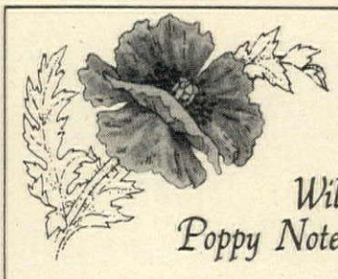


POWER FAILURE LIGHT

$14.99 POSTPAID

New safety product! Plug into wall socket and forget about it. Should power fail, unit automatically turns on. Then unit can be removed from wall and used as a hand lantern. Diffused lens brightly shows your path. Glowing light shows its charging. You need one for each room, head of stairs, basement!!! **$14.99** each, 2 for **$28.98**, 4 for **$56.96.** All orders shipped postpaid. Airmail $1.00 extra per light.

W. GLENN HOLLAND DEPT. HG-I,
1365 FIRST STREET, SUITE 'K',
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...uniquely yours for only $2.00!

These stylish Wild Poppy notes give your personal correspondence a special and distinctive touch. Bright poppies are printed on high quality opaque parchment paper. The assortment includes 3 each of 4 original designs and 12 matching parchment envelopes.

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The unique feature is a Knit-In, Non-Binding, "STAY-UP TOP" for complete comfort. These beautiful sandalfoot stockings are made in the U.S.A. from the finest multifilament nylon and spandex yarns. One size fits 8½ through 11. Color: Beigetone, postpaid, **$1.00** per pair,

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Four Slabs, each 1¾ lbs., enough for 8 persons

We pay postage. Sorry no C.O.D.'s **$22.95**

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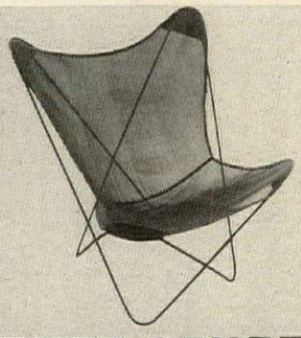
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MAGIC SUSPENSION UPLIFT—PERFECTLY BARE BACK

No straps, bones or wires. Unbelievable—until you try it.

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Specify bra size
$7.98

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TUFF STUFF

It's our new cool-as-a-breeze, durable butterfly cover in 100% vinyl-clad **nylon.** It won't fade, mildew or stretch. Its open weave will give a cool seat in brightest sun. Triple stitched; reinforced pockets. Cerulean blue, tangerine, poppy yellow, grass green or wheat. **$16.95.** Tuft **canvas** covers: 18-oz. welterweight duck in black, white, lemon, tangerine, olive, sky blue, royal, marigold or spring green. **$14.95.** Postage: $1 for 1st cover; 50¢ ea. add'l.

catalog subs. $1., free with order

THE Patio

550 powell
dept. hg64
san francisco
ca. 94108

Doggie Dooley Dog Waste Digesters!



Doggie Dooleys work like miniature septic tanks utilizing digester and bacteria action to automatically reduce dog waste to ground absorbing liquid. They're neat, clean, convenient, inconspicuous and end annoying nuisance of stool burying or other disposal. Harmless to pets, lawns, shrubbery. To use simply install in ground; put in dog stools; occasionally sprinkle in digester and they work continuously to handle wastes of 1-3 dogs.



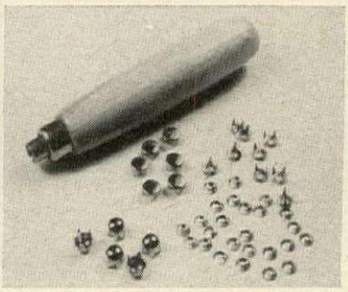
STANDARD: 17" x 11" galvanized metal; lid with handle and 6 mos. supply of digester. $9.95 plus $1.50 postage.

DELUXE: 17½" x 11½" rustproof heavy plastic. Complete with foot operated lid; pick-up shovel, moisture holding tray for faster action and 6 mos. supply of digester $13.95 plus $1.50 postage.

EXTRA DIGESTER: Extra 12 mos. digester $3.95 plus 60¢ postage.

HURON Products Co. Dept. HG-6
555 Moore Avenue, Bellevue, Ohio 44811

SPARKLE-UP



Sparkling shirts, jeans and jackets are yours with your very own Rhinestone Setter Kit. Create your own designs or use design transfers included. Each kit contains 72 each: rhinestones and settings, nailheads, pearlhead studs, 3 iron-on transfers, setter tool and instructions. **$8.95**

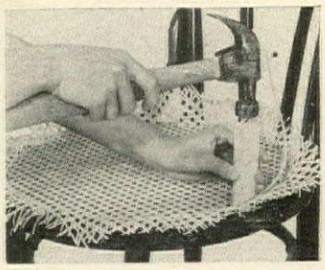
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P.O. Box 640134 Miami, Florida 33164

SHOPPING AROUND



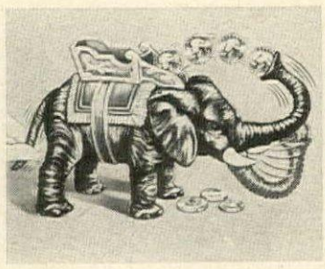
NAPKIN BOUQUET

Selected cotton floral prints, calicos and ginghams make delightful 6" by 9" napkins for informal summer entertaining. And they're machine washable. Ideal hostess gift. An even dozen assorted, $2.98 plus 40c post. The Country Gourmet, Dept. G6, 512 So. Fulton Ave., Mt. Vernon, NY 10550.



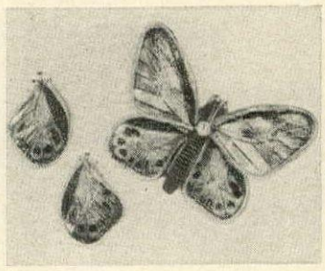
NATURAL

A cane kit that includes sheets of cane and complete instructions for repairing grooved chair seats, room dividers, what have you. Square cane sheets in three sizes: 14", $6.45; 18", $8.45; 24", $12.45. Ppd. Catalogue, 25c. T.I.E., HG6, Box 1121, San Mateo, CA 94403.



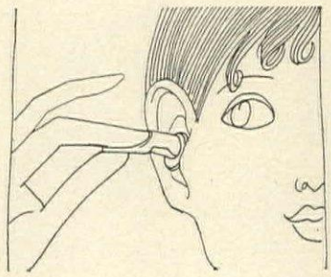
ELEPHANT AT WORK

Drop a coin in his trunk and watch as it is deposited in golden rajah's seat on his back! Cast iron mechanical bank, 7" long, is a reproduction from an antique American mold. $12.98 plus $1.25 post. Greenland Studios, 5791 Greenland Bldg., Miami, FL 33054.



GOSSAMER WINGS

Butterflies in multicolor filigree are handcrafted in the Bavarian Alps as a brooch and earrings of exquisite delicacy. Open-wing pin 2" by 2"; earrings have closed wings to dance on ear lobes. Set, $12.95 ppd. Butterfly Set, HG6, 950 Stuart St., Harrisonburg, VA 22801.



SH-H-H PEACE

Silence is golden, but these days we get precious little of it. Soft, pliable silencers slip into the ears, have an easy-to-grasp flange for safety. Slip them in every night for refreshing sleep. $1.98 a pair plus 15c post. Anthony Enterprises, HG6, 585 Market St., San Francisco, CA 94105.



MOUNTAIN TOP SCENE

Ready to needlepoint, a ski lodge against a snowy background. Sixteen colors on #10 canvas 15" by 19", Persian yarns, needle, instructions, $30.50 plus $1.50 post. Color brochure, 25c; free with order. Allow three weeks for delivery. Crossroads, GGE-3, Box 1372, Burbank, CA 91507.



PLAN AHEAD

Save time and money by using an 8½" x 11", 56 page shopping guide, indexed to show you types of merchandise, brands, discounts, and locations. Books for New York City, New Jersey, New England, E. Pennsylvania. $1.75 each; three $4. Ppd. Guides, HG6; Box 183, Oradell, NJ 07649.

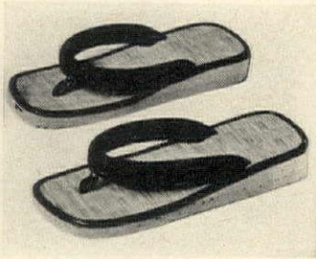
SWALLOW FROM SWEDEN

Hand-crafted crystal bird with a spectacular split tail, rich sky-blue color. A distinctively elegant display piece for shelf or table. Each one is signed by Bosse, its designer. About 3" l. $4.98; two $9.50. Add 50c post. Harriet Carter, Dept. HG-12746, Plymouth Meeting, PA 19462.



TATAMI TREAT

Airy straw tatami and padded velvet thongs combine to create the coolest sandal for hot summer days. Thongs and binding are in a choice of black, brown, blue or yellow. Wedge soles are rigid foam. Sizes 5 to 10. $4.95 plus 50c post. Elizabeth McCaffrey, HG6, Northport, NY 11768.



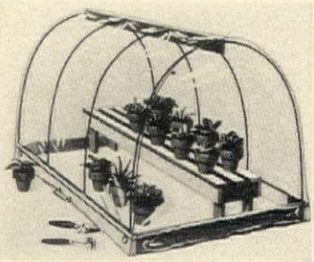
EXTRA PHONE

Order an extra phone to match the décor. Color phone is fitted with cord and plug; it dials and receives and rings. Colors; red, blue, green, ivory, beige, pink, yellow, gold, white or black. $17.95 plus $1.50 post. Free catalogue. Grand Com Inc., HG6, 324 Fifth Ave., NY 10001.



POTENT PIGMY

Crystal clear vinyl covers redwood base of miniature greenhouse. Easy to assemble, 4' by 2½', it comes with seed packets, and growing manual. Perfect seed starter/cold frame combination. $24.95 ppd. Greenhouseman ™, KP6, Box 2757 Santa Cruz, CA 95063.



TIMED FOR COMFORT

Keep your home at the coolness you want. Heavy-duty timer for window air-conditioner turns the unit off at any preset time and turns it on before your return. $18.95; two $36. Add 50c post. Michael-Allen Gifts, Dept. #5, 6542 Bradford St., Philadelphia, PA 19149.



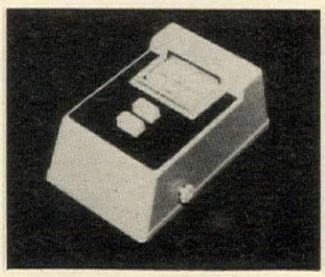
SALAD FOR KITTY

Your pet will appreciate having his own plant to chew on in any season. "Kitty Green" beneficial grass supplies nutrients, gives pleasure, saves your own house plants. In 4½"-dia. plastic bowl. No planting, just water. $1 ppd. Walter Drake, HG63 Drake Bldg., Colorado Springs, CO 80940.



PHONE NUMBERS READY

Push button selection of 300 telephone numbers is easy and quick with battery operated index 8¼" by 5½" in beige plastic case that fits desk or bedside table. $8.95 (batteries included) ppd. West-Berg Enterprises, HG6, Box 4749, Colorado Springs, CO 80930.



GREAT GIFTS FOR THE GREAT OUTDOORS



(1) Perfect Planters are doubly decorative in hard cast metal with matte black finish. Scrolled wall bracket and chains included. Larger kettle, 6" diam.; 20" h. over all. Order F6192-9. $8.98. (2) Personalized Patio Bell summons the gang to the barbecue. Weather-worthy cast iron with black finish, brass clapper and leather pull cord. Attaches to wall or post. 5" by 13¾" h. Specify name. Order F0901-9P. $4.98. (3) Gardener's Verse in letters on matte black cast aluminum plaque. Plant one in the garden for inspiration and perhaps as a trellis for Morning Glories! 13" by 10" on 23" h. rod. Order F2564-3. $7.98. Add $1.25 post. for each item.

Dept. F018 the Helen Gallagher collection
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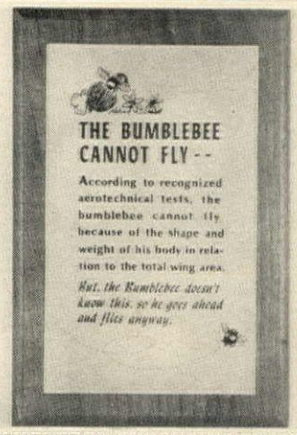


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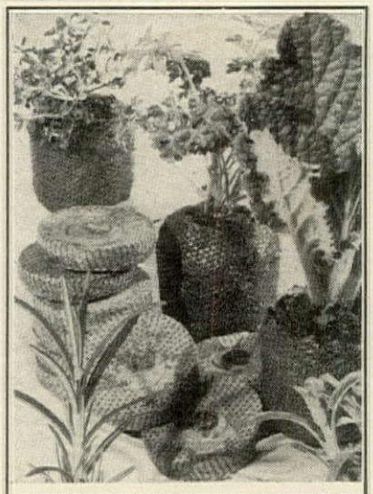
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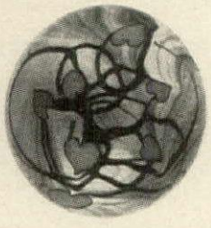
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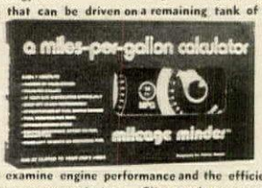
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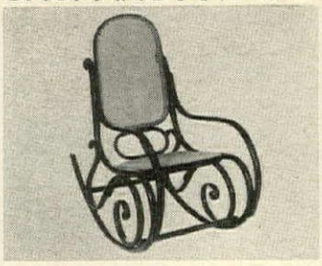
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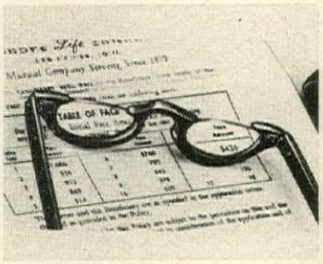
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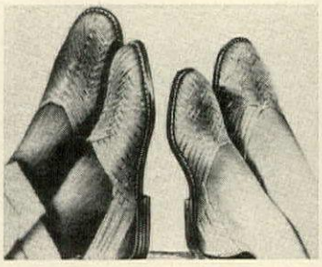
BENTWOOD BEAUTY

Steam bent beechwood with hand-caned seat and back finished in walnut, black or natural; orange, red, dk. green glossy see-through colors or white lacquer, $139. Exp. coll. Catalogue, $1. Door Store of Washington, D.C., HG6, 3140 M St. N.W., Washington, DC 20007.



HALF-FRAME SPECS

For those who need magnification for reading, these are the ticket. Top of frame permits long-distance viewing with no obstruction. Black frame, metal core; metal hinges. Case included. $6.95 plus 75c post. Nel-King Products, HG-64RH, 811 Wyandotte, Kansas City, MO 64105.



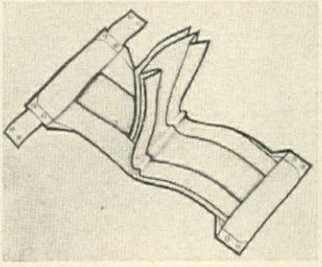
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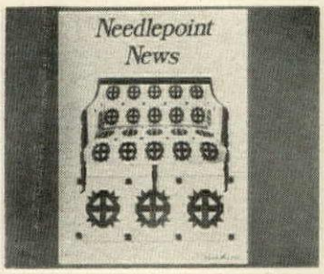
LIFT OFF

For the female who has unwanted hair on her face, arms and legs, we propose Perma Tweez. Battery operated device removes the stuff professionally and permanently, does not puncture skin. $16.95 ppd. General Medical Co., HGE-66, 5701 W. Adams Blvd., Los Angeles, CA 90016.



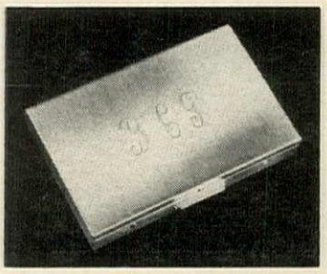
FOR SAFETY'S SAKE

Embarassing moments are avoided for both children and adults when "Ever Safe" soft vinyl garments are worn. Liners are washable. Give waist size. Set, $6.95; extra liner, $3.95. 50 disposable liners, $7.95. Ppd. Ralco Co., Dept. 211, 1534 E. Edinger, Santa Ana, CA 92705.



JUST OUT!

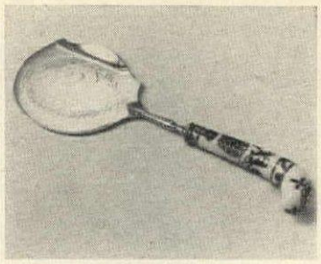
Welcome news for everybody who likes needlepoint. Bi-monthly magazine devoted exclusively to the subject, showing how to be more creative. New ideas, techniques, fun projects in each issue. One year $6. Canada, $7. Needlepoint News, Dept. MK, Box 668, Evanston, IL 60204.



TOP BRASS

Posh and easy way to keep track of those elusive credit cards is in a neat solid brass holder that's sized right for pocket or purse. 3½" x 2¼" x ½". Extra charm: a three-initial monogram in script (specify letters). $4.50 ppd. Bruce Bolind, HG6, Boulder CO 80302.

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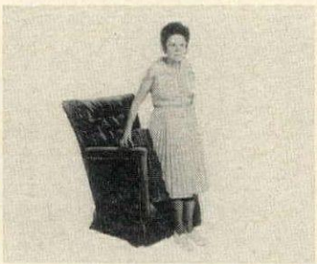
Jelly server with classic blue and white porcelain handle and serrated chrome plated blade is ideal for serving jelly and gelatin salads and desserts. 9" l. by 3¼" w. $5.50; two, $9.98. Post., 45c. The Country Gourmet, Dept. G6, 510 So. Fulton Ave., Mt. Vernon, NY 10550.

LIKE GOING BAREFOOT



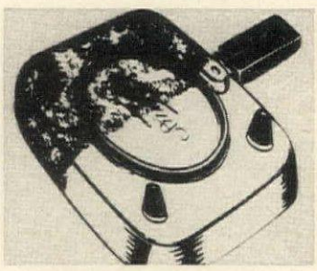
Nylon fishnets with non-slip foam rubber soles. Great for the pool, beach, shower, locker room, traveling. Elastic edges, and so lightweight you can wear them in swimming. S(4-5½), M (6-7½), L(8-9½). $1.98 plus 65c post. Harriet Carter, Dept. HG-13346, Plymouth Meeting, PA 19462.

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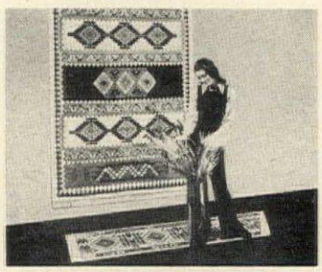
Powered recliner with elevating seat operates by push buttons. Adjusts to angle most comfortable for the sitter; another switch raises sitter to his feet. Padded foot rest raises automatically as chair reclines. Free brochure. Burke Enterprises, HG6, Box 1064, Mission, KS 66202.

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STRAW VOTE

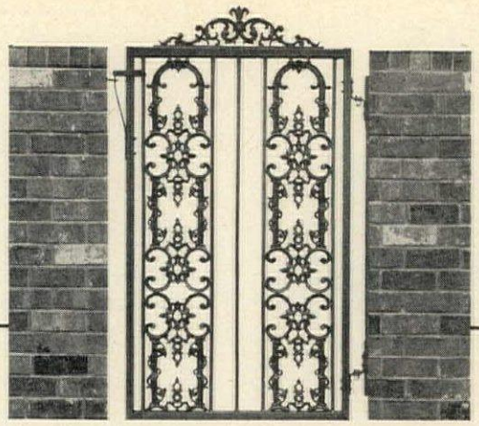


A wicker basket, needlepointed monogram. Kit includes 10½" x 6" x 5½" basket, wool, instructions, canvas, monogram chart, velvet ribbon in rose, blue, red, black, green or gold. Open basket, $4.95; lidded $5.95. Add 50c post. Victoria Gifts, 12H Water St., Bryn Mawr, PA 19010.

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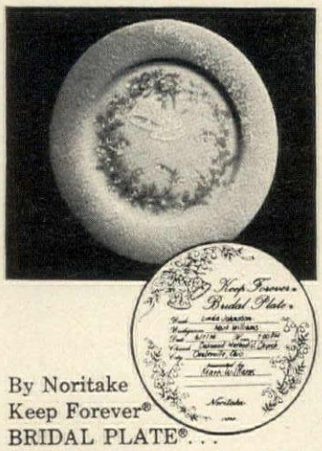


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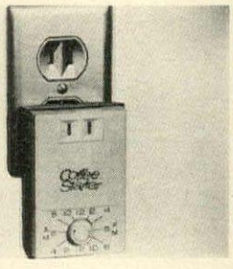
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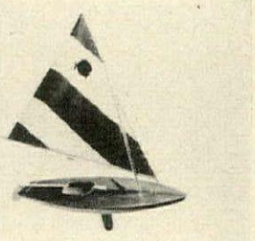
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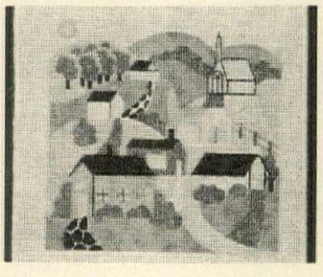
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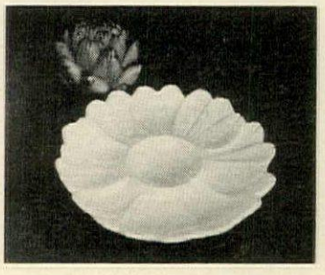
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A distinctive high-fired ceramic plate has an open-artichoke leaf design with a "heart" center for sauce. Nice also for shrimps, chips and dip, relishes, any appetizers. White only. 9½" dia. Set of four $12, post. $1. Kaleidoscope, Inc., G64, 288 The Prado N.E., Atlanta, GA 30309.

SUMMER LIGHT

Airy rattan in a ginger jar shape makes an attractive lamp. 14" dia., 26" h. with rosewood base, 3-way switch. Natural, $39.95; painted white, parrot green, pineapple, bittersweet, space blue, black or azalea add $5. Post. $3. Fran's Basket House, HG6, Rte. 10, Succasunna, NJ 07876.



TEAPOT BOUQUET

Bright flowers for crewel stitchery in yellow, gold, pink, blue, purple: light brown teapot. Kit has stamped fabric, virgin wool yarns, needle, instructions. Can be picture or wall panel. Frame size 15" x 19". $6.95 plus 50c post. Tower Crafts, HG6, Box 575, Champaign, IL 61820.



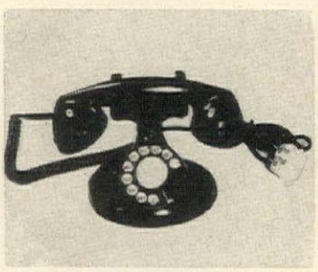
YOU CAN'T BEAT IT

A heart is still the most romantic of all the symbols of love. Show that you care with this puffed heart uniquely designed to be worn as a gentle bell. It is 1¼" h. Either a chain or neck loop, in sterling silver, $15 plus $1 post. Fortunoff, HG 6, PO Box 132, Westbury, NY 11590.



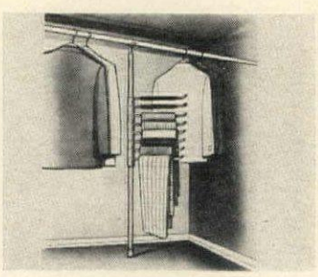
CALL IT CAMP

A phone with a French accent and a flavor of jazz from the 1920's. Oval base with dial, cable and four-prong plug. In the original black, $49.95. Separate ringer box $6.95. Add $1.50 postage and handling; $2 W. of Miss. Metropolitan Teletronics, HG6, 35 W. 35 St., NY 10001.



SLICK FOR SLACKS

Chrome plated floor-to-rod pole has eight slip-proof arms that rotate 360 degrees so slacks are easy to hang or remove without disturbing others. Slacks remain uncrushed in closet, little space. $9.98 plus $1.15 post. Greenland Studios, 5792 Greenland Bldg., Miami, FL 33054.



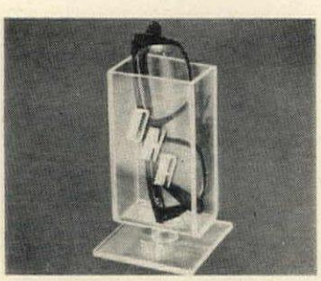
CUCUMBER SANDWICHES?

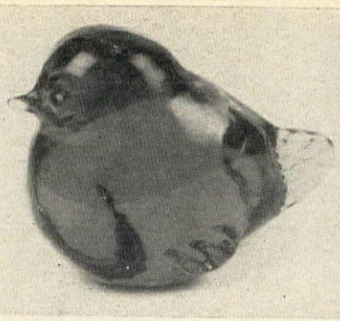
Queen Anne tea table in cherry solids and veneers is an elegant beauty with carved shell, solid brasses, two pull-out trays and raised border top. 29" w., 18½" d., 26" h. Brown or red/brown finish. $121 exp. coll. Catalogue, $1. Ephraim Marsh, Dept. 204, Box 266, Concord, NC 28025.



CLEARLY HANDY

Crystal clear acrylic pedestal stand keeps eyeglasses at the ready on desk, night table or bureau. Personalized with three golden metal initials (specify and print). 5¼" high, 3" w. $3.98 plus 40c post. Lillian Vernon, Dept. G61, 510 So. Fulton Ave., Mt. Vernon, NY 10550.

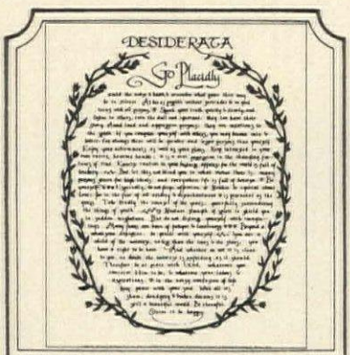




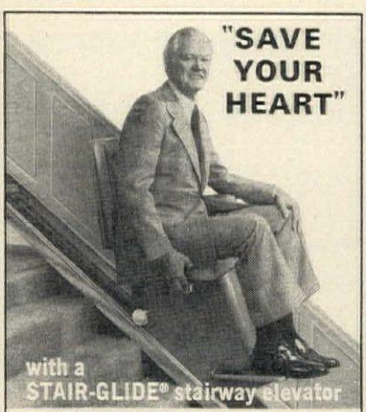
BLUE BIRD OF HAPPINESS

Enchanting solid crystal Lovebird is a rich deep blue in color and delicately detailed. It is signed by the famous Swedish artist "Tyko", who designed it. A masterpiece in crystal for those who enjoy and love fine quality. Truly a collector's item. Order several to give as gifts. **$5.98 each; 2 for $10.98.** Add 95¢ postage.

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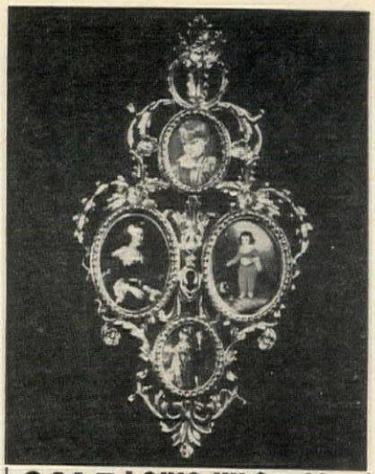
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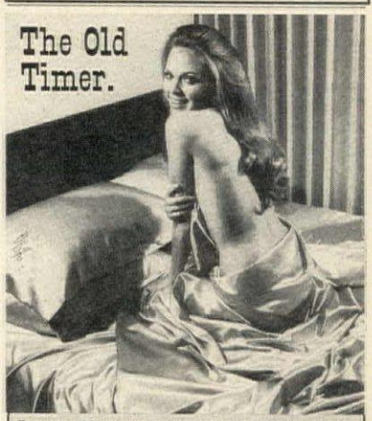


SALE LOUIS XV PLAQUE $2.98 plus 95¢ post.

Ornate gilt wall plaque of intricate filigree leaves is a treasure in the true French manner. It comes with full color reproductions of old European masters including Marie Antoinette, Louis XV and Don Manuel Osorio. These are under glass and may be replaced by your own family pictures. 15" x 8".

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Double Set	$20.50	Queen Set	$23.50
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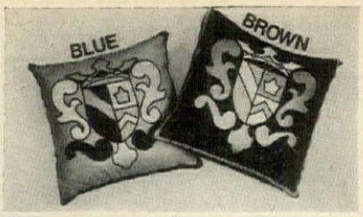
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DESIGNED BY LAWRENCE

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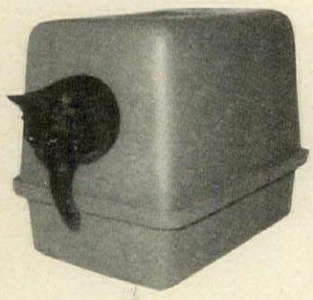


Marine Boxer. Swim suit smart enough to be regulation uniform. Fashioned of nylon tricot, this new Ah Men exclusive design has lo-rise styling with vented leg trim and decorative button trim. In White/Navy or Black/White. S-M-L-XL **$9.95**

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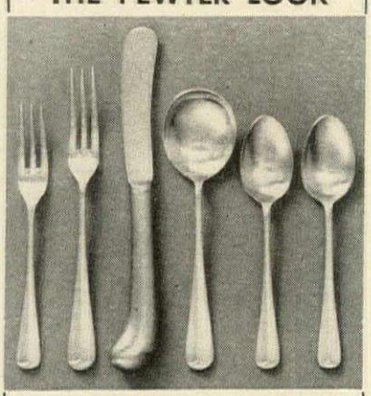


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KITTI-POTTI

Haugen Products, Dept. HG, 709 W. Huron, Ann Arbor, Michigan 48103

THE PEWTER LOOK



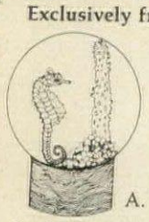
Our stainless steel flatware authentically reproduced from an antique English design. Classic pistol handle knives, 3 tined forks . . . and a mellow pewter look. Dishwasher safe. Service for eight includes: 8 dinner forks, 8 dinner knives, 8 salad forks, 8 soup spoons, 16 teaspoons and 2 serving pieces.

Service for 8.....$35.00
Service for 12.....$52.50

Prices include postage & handling

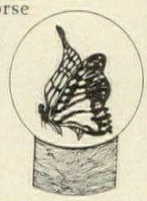
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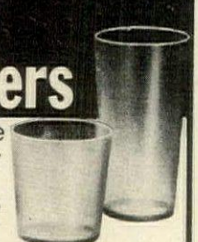
B. Butterfly

Please send: A._____ or B._____ Nature Gems. $10.00 each plus 50¢ each postage. Add 5% sales tax in Texas.

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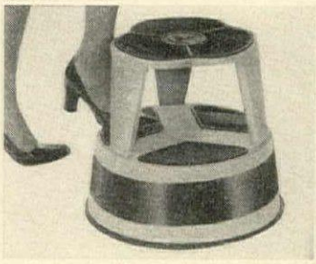
PICNIC PERFECT

Sturdy woven straw caddy is set for summer picnics and terrace buffets. Separate compartments hold silverware, plates, napkins and double handles insure tip-free carrying. 10½" by 4½" by 6½". $6.18 ppd. Warren Thorpe, Dept. 102, 837 Oradell Ave., Oradell, NJ 07649.



ANIMAL FARE

Giraffe, lion, tiger, zebra—two by two to decorate your buffet as plates and mugs. Deep brown and white ceramic, plates are 8½" dia., mugs with bamboo design handles. Four mugs, $8.95; four plates, $8.95. Add $1.55 post. each set. Elizabeth McCaffrey, HG6, Northport, NY 11768.



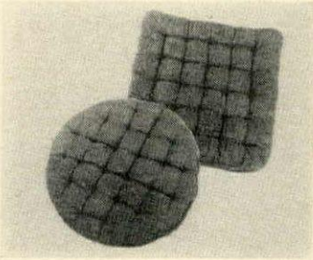
A STEP UP

Better than the average step-stool, Kik-Step rolls at the touch of a toe, yet grips the floor securely when someone stands on it. Silver, blue, white, olive, red, yellow, black, sage, copper-glo $16.50 plus $1.50 post. A. C. Gifts, HG6, 2642 Central Park Ave., Yonkers, NY 10710.



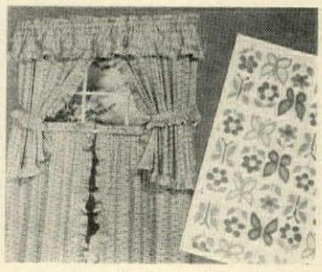
TWOSOME TIME

Charming personalized wristwatch. Lovely gift for almost any occasion. Swiss-made with sweep-around hand, black or white nylon band. Two-year guarantee. Print names or inscription. $19.95 plus $1 post. Hans Brinker II, HG69, 651 So. Beach Blvd., La Habra, CA 90631.



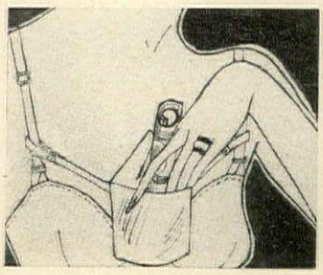
TAKE IT EASY

Relax! Terrytuft toss cushions are soft and practical, 100% machine washable. In white, avocado, lemon, gold, tangerine, or blue. 15" round $4.95; 16" sq. $5.95; 18" rd. or sq. $5.95. Add $1 post. for one, 50c each additional. The Patio, HG6, 550 Powell, San Francisco, CA 94108.



SUMMER BREEZE

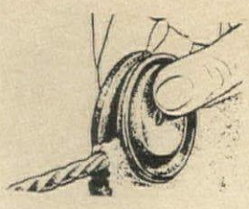
Butterfly and blossoms on 100% no-iron cotton with 2½" pre-shirred ruffles. 70" w. a pair; 30" l., $5.75; 36", $6.25; 45" l., $7; 63" l., $9. Valance, $3; tie backs, $1. plus $1 post. Booklet with swatches, 50c. Mather's, HG6, 31 E. Main St., Westminster, MD 21157.



BOSOM BUDDY

Stash your cash just like grandma, in this dandy money cache. Snap it to your straps and relax. Plastic lining and fold-over flap keep contents safe and dry. Order # 141 $1.98 plus 20c post. Anthony Enterprises, HG6, 585 Market St., San Francisco, CA 94105.

WASHDAY WONDER



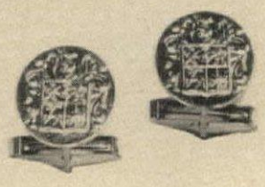
New double-disk clothespin holds fabrics firmly, no snagging. Press top edges, slip on. Soft plastic won't stain or rust. 2" dia. Assorted colors. 1 dz. $1 plus 40c post.; 2 dz. $1.85 plus 75c post.; 3 dz. $2.50 plus $1 post. No Nonsense Shop, BE-678, 333 E. Main St., Roselle, IL 60172.

GOLF BALL IMPRINTER



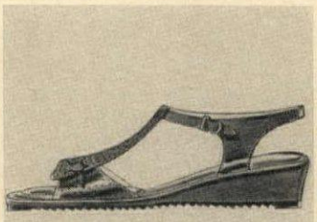
High impact plastic golf ball monogrammer makes a perfect gift for the golf addict. End confusion on the fairway and green by putting your name on golf balls. Complete with generous assortment of letters. $6.95 plus 75c post. The Gift Tree, HG6, Box 55, Kensington, MD 20795.

CRESTED LINKS



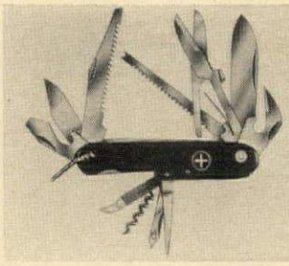
We think cuff links engraved with a family crest are smashing with business suits and sports jackets. Send crest if available. Sterling silver, $35; gold or silver finish, $25 ppd. Write for catalogue. Send to Heraldica Imports, Inc., HG6B, 21 W. 46th St., New York, NY 10036.

A SHOE-IN



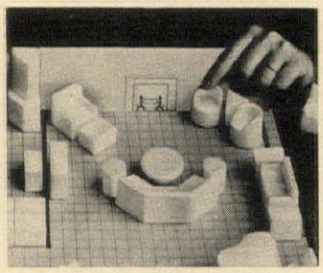
Wedgie with walking comfort and open-toed cool. The Edna in luggage tan, bone, black, white, navy, brown, low 1" wedgie heel. 4 to 10, $15.95. 10½ to 12, $16.95. For widths AAAA to EE, add $1 post., 25c each add'l pair. Solby Bayes, HG6, 45 Winter St., Boston, MA 02108.

WONDER WORKER



A compact Swiss army-type knife contains 12 tools and blades of stainless steel—all you'll need for camping, fishing, work or hobbies. They open out of a sturdy 3½" handle, ready in any emergency. $3.98 plus 35c post. Cadlyn's, HG6, 2077 New York Ave., Huntington Sta., NY 11746.

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Three-dimensional room planning kit; Styrene forms representing over 150 different pieces of furniture scaled ½" to a foot. Arrange up to three rooms on graph paper equivalent to 27' by 44'. Walls, windows, doors. $8.98 ppd. Plant-It-Kit, Inc., HG6, Box 429, Westport, CT 06880.

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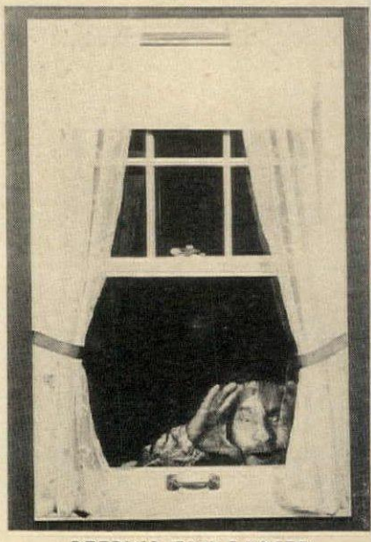


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You needn't be a Spanish Don to live like one. Authentic Mule Chair enriches any room. Select hardwood frame, deftly sculptured and carved with classic motif. REAL LEATHER SEAT with gold studs. Hand polished to a patrician patina. Order The Mule Chair for company and compliments. ASSEMBLE YOURSELF AND SAVE. Completely pre-finished; assembles in 3 minutes. Only **$89.95**

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Don't worry about your dog or cat getting lost. This Identification Tag has all the necessary information for his safe return – pet's name, your name, address and phone number – all embossed free. Lifetime polished stainless steel, complete with collar hook. **$1.00** ppd. Your order will be sent by FAST FIRST CLASS MAIL at no extra charge!

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I left my heart . . .



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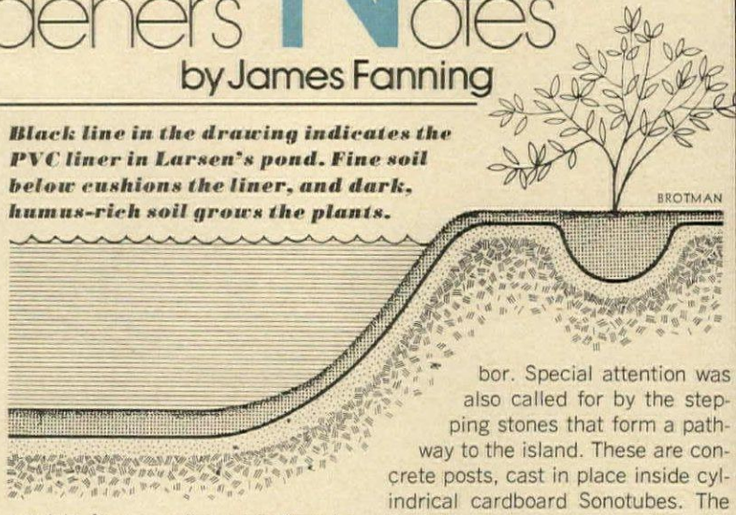
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Gardener's Notes

by James Fanning

Sandy, well-drained soil is great for most kinds of gardening. Because water quickly percolates through it, however, this type of soil cannot be counted on to hold enough moisture for bog plants, much less a pond for fish, waterfowl, or swimming. Sheila and Robert Kotur (page 34) found impervious clay beneath the site for their pond, and a layer of sand near the surface was easily dealt with. But when Jack Lenor Larsen (page 82) built his pond in sandy Suffolk County, L.I., he had to solve the runaway water problem by using a vinyl ground sheet or liner. Laid in a scooped-out hollow, it holds water like a cup, reducing percolation through the soil practically to zero. Mr. Larsen followed the example of Texas livestock raisers, golf course superintendents, and other people who need to keep ponds full of water. His first step was to consult his area Soil and Water Conservation district office as the Koturs did for advice on the location for his pond and to make sure he was not violating any ordinance about interference with the local water table, runoff, and the like. A liner of 20 mil. polyvinyl chloride (PVC) was decided upon. Mr. Larsen reports that he is "pleased with the pond because it was quick and simple to do and has required no maintenance or repairs." Procedure was to bulldoze a hollow the size of the prospective pond, leaving an island near the middle. The bulldozed earth was made as smooth as possible, and all stones were removed to prevent chafing and possible puncturing of the plastic. The prefabricated liner was then spread over the earth and joined with a special bonding solvent to form a collar encircling the island. Dry-land edge of the pond liner was anchored in a foot-deep trench filled with soil (see cross-section, *right*). This not only holds the vinyl from slipping, it also acts as a moisture trap and is an ideal place for growing grasses and wildflowers that need plenty of water. Before filling the pond, the liner was covered with a layer of rich, humusy topsoil. This gives water plants the rooting medium they need. Mr. Larsen reports, in fact, that his water lilies quickly spread out of their original containers and established themselves in the soil. Ordinary cattails, incidentally, are not suitable for growing in a vinyl-lined pond. The sharp-pointed roots may penetrate the plastic and cause leaks. Fabricating a watertight pool liner is a job that demands professional skill, so Mr. Larsen called on Staff Industries, Inc., 78 Dryden Rd., Upper Montclair, N.J. 07043, for the help he needed. Staff prefabricates liners in sizes up to 85 feet wide. Special sizes and shapes must be joined on the job (the Larsen pond took four sections because of the island); Staff will supply skilled labor. Special attention was also called for by the stepping stones that form a pathway to the island. These are concrete posts, cast in place inside cylindrical cardboard Sonotubes. The PVC liner was carefully slit to fit around each post, then bonded to the cement, again with a special bonding solution. The stepping stones, also of cast cement, were made on the site by pouring cement into forms hollowed out of earth. Cemented to the tops of the concrete posts, these artificial rocks look completely natural, and the only tricky part of the operation is getting the posts exactly the right height so that undersides of the stepping stones are barely covered by water. Of course the posts —pilings, actually—must be firmly based to start with: Mr. Larsen set the lower ends of his a good 30 inches below the pond bottom. For pond building operations in general, the Soil Service of the U. S. Department of Agriculture offers help in the form of two bulletins—*Building a Pond* (25 cents, postpaid); and *Sealing Leaking Ponds and Reservoirs* (free). Both from the U.S. Government Printing Office, Washington, D.C. 20402. And for his water lilies, Mr. Larsen sends to William Tricker. For catalogue send 25 cents to William Tricker, 174 Allendale Ave., Saddle River, N.J. 07452.



Black line in the drawing indicates the PVC liner in Larsen's pond. Fine soil below cushions the liner, and dark, humus-rich soil grows the plants.

BROTMAN

"Overwatering does more harm to houseplants than any other known cause"

In regard to houseplants, when in doubt about watering, don't! This sage advice comes from Honey Milligan Strait, who started growing plants in her own house just a few years ago, now teaches indoor gardening courses at the Brooklyn Botanic Garden and other educational institutions. Mrs. Strait's breezeway garden room (page 60) gets light only from the east and west sides, plus skylights, disproving the idea that you need a southern exposure to succeed with indoor plants. Her plant list includes ordinary things like begonias, browallia, grape ivy, and tradescantia. It also glories in such unusual plants as passion vine, clerodendron, jasmine, and several kinds of bromeliads, palms, and orchids. Ferns are especially prominent in the Strait garden room. Amenable kinds like Boston fern, bird's-nest, and Japanese holly ferns thrive, and so do the more finicky maidenhair and staghorns. A humidifier to moisten dried-out wintertime air gets a lot of credit for the flourishing greenery, and so do two books that Mrs. Strait and a good many other indoor gardeners find indispensable: *Exotica*, by Alfred B. Graf (several formats are available—write for information to the publisher, Julius Roehrs Co., RFD 2, Box 144, Farmingdale, N. J. 07727); and *The Complete Book of Houseplants*, by Charles Marden Fitch (Hawthorn, $9.95). Both authorities agree with Mrs. Strait that overwatering does more harm to houseplants than any other known cause. ■

PRESCRIPTION FOR A FULL LIFE *continued from page 75*

nonspecific and specific features, since objective experiments have shown that every stimulus or event (drugs, traumatic injury, social problems) produces nonspecific stress, in addition to the specific effects characteristic of each one of them. Therefore, we must get used to regarding all problems we face as combinations of several factors. Among these, it is often difficult without conscious search, to identify the determining one that should be selected or avoided.

Whether an athletic effort merely strengthens our muscles or produces a heart attack depends upon a host of factors, some inherited, some environmental. Our experimental studies on "pluricausal diseases" have taught us that many maladies have no specific single cause but are the result of a constellation of factors, among which mere nonspecific stress often plays a decisive role. Similarly, many common diseases—peptic ulcers, high blood pressure, nervous breakdowns—may not be primarily due to such apparent causes as diet, genetics, or occupational hazards. They may merely be the nonspecific stress effects of attempting to endure more than we can. Here, instead of complicated drug therapies or surgical operations, we can often help ourselves better by identifying the decisive cause, which may be a member of our family, our boss, or merely our own overemphasis on the importance of being right every time.

We have shown that animals exposed to continuous stress for long periods necessarily go through the three phases of the General Adaptation Syndrome: the initial alarm reaction, followed by resistance and, eventually exhaustion. Evidently adaptability, or adaptation energy, is a finite amount of vitality given to us at birth. It is comparable to inherited capital from which we can withdraw throughout life, but to which we cannot add. In terms of the adaptation energy consumed by the stress of life, the secret of success is not to avoid stress and thereby endure an uneventful, boring life, for then our wealth would do us no good, but to learn to use our capital wisely, to get maximal satisfaction at the lowest price. Often, the satisfaction of any experience must be bought at the price of sacrificing another. It pays to learn how not to squander this valuable asset on futilities.

We have seen that unused muscles, brains, and other organs lose efficiency. To keep fit, we must exercise both our bodies and our minds. Besides, inactivity deprives us of every outlet for our innate urge to create, to build; this causes tensions and the insecurity that stems from aimlessness. Whether we call our activity exhausting work or relaxing play depends largely upon our own attitude toward it. We should at least get on friendly terms with our job; ideally, we should try to find "play professions" that are as pleasant, useful, and constructive as possible. These should give us the best outlets—safety valves—for self-realization, and for preventing irrational, violent outbreaks or flight into the dream life of drugs such as occur in people whose high motivation is frustrated by the lack of an acceptable aim. In seeking a worthwhile goal, remember my little jingle: *"Fight for your highest attainable aim/but never put up resistance in vain."* In other words, it won't hurt you to work hard for something you want, but make sure you really want it and can be a winner.

Remember also that, in most instances, diversion from one activity to another is more relaxing than complete rest. Few things are as frustrating as complete inactivity, the absence of any stimulus, any challenge, to which you could react.

The most impressive biochemical observations in experiments on hormones revealed the importance of the choice between submission and attack; in chemical language, these hormones carry the message to put up with the aggressor or to fight it. This choice is of vital importance on all levels of biological organization, from single cells all the way to man, families of men, and even nations. You cannot trust emotion always to choose correctly. It helps a great deal to understand the fundamental advantages and disadvantages of both attitudes by studying the biological basis of self-preservation. When applied to everyday problems, this understanding should lead to choices most likely to provide us with the pleasant stress of fulfillment and victory, thereby avoiding the self-destructive distress of failure, frustration, hatred, and the passion for revenge.

I have tried to support my guidelines mainly by modern biological experiments, but they are also in harmony with time-honored principles of various religions and philosophies. With very few exceptions, only those teachings that are deeply rooted in human nature survive indefinitely. The trust in the all-powerful, eternal creative force of some divinity goes back to the beginnings of recorded history, but its many forms are all alike in one respect: they try to provide us with guidelines for conduct that lead to an ultimate goal.

This is perhaps why our updated guideline, "Earn thy neighbor's love," cannot conflict with any religion or philosophy; in fact, ardent believers in one of these can use our code to complement their own. In it, they will find scientific support not only for one of the most deep-rooted and generally accepted religious precepts of the brotherhood of man but also for that of atheistic communism, with its avowed goal: "From each according to his capacities, to each according to his needs." The laws of Nature, which we used to construct our doctrine, apply to everybody, irrespective of his formalized and labeled creed.

Viewed from the pinnacle of the eternal general laws governing Nature, we are all surprisingly alike. Nature is the fountainhead of all our problems and solutions; the closer we keep to her the better we realize that, despite the apparently enormous divergencies in interpretation and explanation, her laws have always prevailed and can never become obsolete. The realization of this truth is most likely to convince us that, in a sense, not only all men but all living beings are brothers. To avoid the stress of conflict, frustration, and hate, to achieve peace and happiness, we should devote more attention to a better understanding of the natural basis of motivation and behavior. No one will be disappointed if, in daily life, he learns to follow the guiding light of "Earn thy neighbor's love."

I myself have tried to follow the philosophy of earning my neighbor's love as best I could, and it has made my life a happy one. Let me frankly admit that, in looking back, I realize that I have not always succeeded to perfection, but my failures were due to my own shortcomings, not to those of the philosophy itself. The inventor of the best racing car is not necessarily its best driver. ■

AFFAIRS OF THE HEART *continued from page 74*

stickler for a strict diet and I think there are too many faddists in medicine who put patients on strict low cholesterol programs. I'm more inclined to recommend appropriate caloric intake depending on weight and size. But some rather extensive studies show that high levels of saturated fats—those that are solid at room temperature and usually come from animal sources—contribute to high levels of cholesterol in the blood stream and this is inclined to produce changes in blood vessels, which lead to coronary disease. We can't eliminate fats entirely from the diet, they're our principal source of energy, providing more than twice as much caloric value gram per gram as carbohydrates and proteins, but the types of fats are very important. We should go for fish and fowl and vegetable oils—the polyunsaturated fats that are liquid at room temperature—rather than animal fats. Of course milk is good nourishment for children but many individuals persist in a high milk intake throughout adulthood particularly whole milk with cream and high butter fat content. I drink skim milk, though I get most of the milk intake I need with my standard lunch of soup and ice cream. Eggs? Well, we found a substitute for butter in margarine and it's possible that we'll find a substitute for eggs if we need to break the habit, but I'm not sure that they're so harmful. There's cholesterol in them of course, but they're low calorie and if one takes exercise and restricts intake of starches and carbohydrates, the amount of cholesterol in an egg is not going to affect the serum cholesterol. I eat, I guess, a dozen eggs a week myself, at breakfast and other meals and I've had no real serious concern about that." What about heart checkups? "I think they are extremely important. One new useful test is the exercise of stress electrocardiogram using the mechanical treadmill device. You or I could go and have a cardiogram made while lying on a couch and it would probably be pretty normal. But if you walked at a fast rate, ten miles an hour on a slight incline, then changes in the electrocardiogram may appear, reflecting the fact that there is a cardiac problem in the heart under stressful conditions."

If you can work out ways to beat daily strains from building up, so much the better. Dr. Cooley has stereo music playing during surgery. Often he'll take a pineapple yoghurt break between compli-

Continued on page 150

Shopping information

All prices are approximate. *Consult your interior designer or the decorating department in a store. Postage cost is indicaed by ( ).

KITCHEN EQUIPMENT
Pages 62-63:
Two built-in ovens: stainless steel finish.
Built-in dishwasher: stainless steel finish.
4-burner electric cooktop: stainless steel trim. All by Thermador.
Food Preparation Center: by Nu-Tone.
2-bowl stainless kitchen sink: by Elkay.
Butcher-block countertops: from J & D Brauner.

NEW PEWTER
Pages 64-65:
"Lighthouse" coffee set: coffeepot, 9 oz., 12" high; covered sugar, 5" high; creamer, 3½" high; tray with ebony center. $124. By International Pewter. At Altman's.
Pewter dinner plate: 14" diam., imported from Italy. $27 each. At Bloomingdale's.
"Octette" pewter flatware: satin finish; knife, fork, spoon, $7.50 each; tablespoon, tablefork, $10 each; $37.50 per 5 piece place setting. By Gorham. At Altman's.
Pewter bowls on 4th shelf of hutch:
"Paul Revere" bowl: 9" diam. $25 By Reed & Barton. **"Paul Revere"** bowl: 8" diam., 4¼" high. $37.50. By Kirk.
Pages 66-67:
Dining table setting:
Pewter dinner plate: imported from Italy. $27 each. At Bloomingdale's.
"Octette" pewter flatware: $37.50 per 5 piece place setting. By Gorham.
Pewter water goblet: 7½" high. $21 each. By Royal Doulton.
Pewter wine goblet: 5" high. $13.75 each. By Towle.
Pewter porringer: 4" diam. $12.95 each. By Towle.
Pewter candlesticks: 12" high. From "Les Etains du Manoir" collection by Royal Worcester. $49.50 each.
"Octette" pewter bowl: centerpiece containing flowers, 9¾" diam. $40. By Gorham.
Candlesticks:
Lighted center candle: 12" high. $49.50 each. By Royal Worcester.
Pewter chamberstick: 3" high. $17.95 each. By Towle.
Pewter chamberstick: 8¾" high. $28 each. By Kirk.
"Chamber Candlestick": 4" high, with snuffer. $30. By Reed & Barton.
"Eastern Shore" hurricane lamp: 14½" high. $27.50. By International Pewter. At Altman's.
Pewter mugs: 1 qt. capacity, $47.50; 1 pt. capacity, $35. Both in satin finish pewter, reproductions of 1785 design by Frederick Bassett. By Reed & Barton.
"Octette" coffee and tea service: coffeepot, 40 oz., 10¾" high. $95; teapot, 32 oz., 8" high, $95; sugar, 4" high, $17.50; creamer, 4" high, $17.50; tray, 14" diam. $35. By Gorham. At Altman's.
Syrup pitcher and dish: pitcher, 8 oz., 4⅝" high dish, 4" diam. $17.50. By Kirk.
Cider pitcher: 7 pts., 12" high, from a design by Roswell Gleason. $120. By Reed & Barton.
Tankard: 1¾ pt. $82. From "Les Etains du Manoir" collection by Royal Worcester.
"Covered Jug": 1 qt., 8" high. $72.50. By Reed & Barton.

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Pages 68-69:
Living room:
"Lancelot" sofa: 86" x 35" x 25" high, upholstered in "Autumn Wheat" nylon. $270. (S)
"Rapport Mrs. Chair": 31" x 33" x 29" high, upholstered in "Autumn Wheat" nylon. $260. (S)
"Champagne" ottoman: 25" x 35" x 18" high, upholstered in "Autumn Wheat" nylon. $108. (S)
"Art Fair" white molded plastic cube: 14" sq. x 15" high. $15 each. (C)
"Deerpath" secretary: base, 35" x 19" x 40" high. $350; deck, 30" x 10" x 41" high. $160. (S)
"Deerpath" Queen Anne chair: 22" x 16½" x 40" high. $99. (S)
"Ready to finish" hardwood pedestal table: shown covered with quilt 42" diam. x 30" high. $57. (C)
Lamp with Phoenix bird: 31" overall height, white shantung over pleated vinyl shade. $60. (S)
White porcelain lamp: 15½" high, blue pleated vinyl shade. $13. (S)
"Alpine" "Ready to finish" chest: 53" x 15½" x 32" high, 12 drawers. $73. (C)
"Deerpath" Hitchcock chairs: 16½" x 20" x 34" high. $85 each. (S)
"Harvest" "Ready to finish" drop-leaf table: 40½" x 60" x 30" high, 2 leaves included. $60. (C)
"Heritage/Muncy" blue and white cotton fabric: used for curtains, curtain rod coverings, rectangular table cover, chair seat, and several throw pillows. $5 a yd. (S)
"Heritage/Bethany" blue and white diagonal cotton fabric: used for throw pillows. $5 a yd. (S)
"Heritage/Haverford" blue and white cotton fabric: used for throw pillows. $5 a yd. (S)
"Miramar" white vinyl roll-up shades: 48" x 96". $13.70. (C)
Accessories on cube table: blue and white antique bowl and mug; **accessories on quilt covered table:** blue and white antique plate, small blue and

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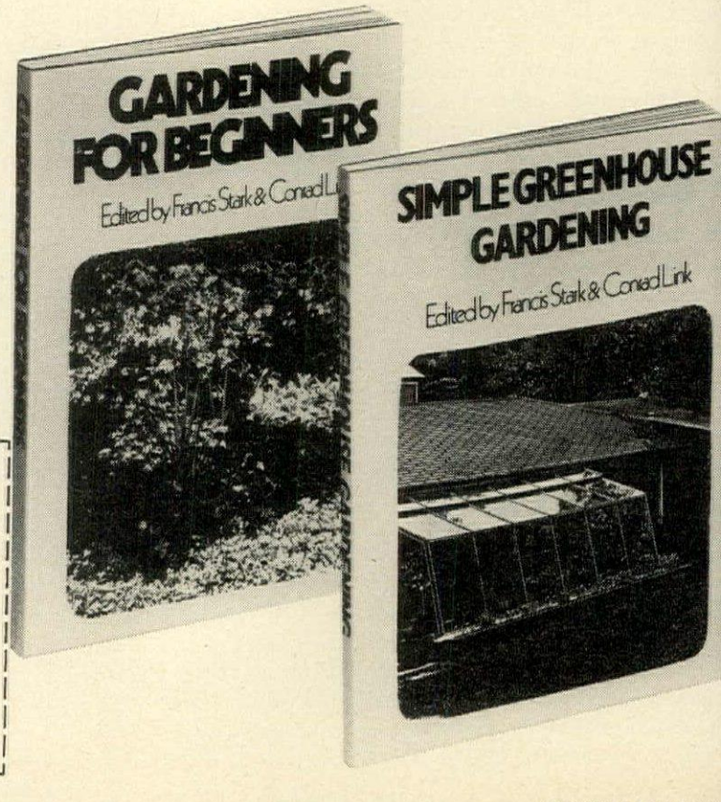
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hite antique bowl, and blue and white
ntique bowl containing lemons. All
om John Rosselli.
askets: except those containing trees
om Parrish-Woodworth.
arden hallway:
ntique bird cage: from John Ros-
lli.
lants: except for flowering plants
om Greenery, Poughkeepsie.

ages 70-71:
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Greenwich" demi-sofa: 65" x 36" x
" high, upholstered in "Autumn
heat" nylon. $230. (S)
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29" high, upholstered in "Autumn
heat" nylon. $230. (S)
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" high. $34. (C)
lass and "chrome" stacking table:
½" cube, set of three. $40 (C)
Collection 85" 3-arm floor lamp:
" high, steel mount, chrome finish,
noked acrylic dome with 8" opal glass
all. $40. (S)
Patches" cotton fabric: used for
ustom throw and floor pillows, 36"
ide, Everglaze finish. $5.25 a yd.
Heritage/Muncy" cotton fabric:
pholstery for ottoman, floor and throw
illows. $5 a yd. Fabrics available at
ears Stores.
Coronet" aluminum window
linds: 35½" x 77" long, color shown
red patent, available in many colors
nd sizes, may be cut to size as well.
9.50. (S)
South American" rug: 102" x 138",
00% nylon. $285. (S)
ccessories: yellow and brown an-
que bowl with tulips, tortoise shell
ox shown on coffee table; porcelain
lates shown both on coffe table and
lass table; dark antique measuring
asket shown 3rd shelf bookcase; all
om John Rosselli. Antique painted
oxes from a large collection of folk art
America Hurrah Antiques. Small
val basket on glass table, basket with
andle, small basket middle shelf book-
se from a large selection of baskets
Parrish-Woodworth.

ining room:
Deerpath" Queen Anne chairs:
2" x 16½" x 40" high. $99 each. (S)
Deerpath" drop-leaf table: 44" x
7½" x 29½" high, includes 2 leaves
hich extend table to 95" wide. $289.
S)
Deerpath" china cabinet: 42" x
7½" x 72" high. $329. (S)
Ready to finish" corner cabinet:
2" x 20" x 85" high, painted yellow
nd white finish. $115. (C)
Ready to finish" ladderback side
hairs: 16" x 14" x 38" high, painted
lue finish. $18 each. (C)
landwoven willow storage stool:
sed as a plant basket, 18" diam. x 19"
igh. $17. (C)
Blue Carnation" ironstone din-
erware: $55 per 45 piece set; $20 per
piece completer set. (S)
Vienna Woods" ceramic acces-
ories: blue and white china other
han dinnerware. (S)
Vine glasses: 12 per set, $10 (S)
ilver-plate salt and pepper shak-
rs: $9. (S)
Homespun-Look" napkins: 17"
q., perma-press, color shown colonial
lue. $4.20 set of 4. (C)
Scandia" "Ready to finish" cur-
ain rods: 6' long, $7.90; 8' long,
9.30. (C)
Flirtation" cotton chintz: fabric
sed for curtains, curtan rod coverings,
4" wide, 24" repeat, Scotchgard finish.
olor shown is mango. $6 a yd. (S)

Heritage/Bethany" cotton fabric:
used for undercloth and chair seats. $5
a yd. (S)
Country Check" perma-press
sheet: used for dining tablecloth, col-
or shown is royal blue light. $3.80. (C)
Miramar" window blinds: 48" x
96". $13.70. (C)
Accessories: antique blue and white
crocks shown on drop-leaf table from
America Hurrah Antiques. Centerpiece
yellow antique bowl, white circular
platter shown top of china cabinet from
John Rosselli. Basket containing fern
from Parrish-Woodworth.

Pages 72-73:
Master bedroom and Cover:
Sectional "Champagne" sofa: col-
or shown is lemon. $690 for (3) sec-
tions; **ottomans,** color shown is lem-
on. $108. Sofa and ottoman covered in
outline quilted upholstery (S)
Finalists" chairs: $230 each. (S)
Sleep Set" box spring and mat-
tress: $65.
Custom bed and headboard: "Ready
to finish," 54" wide. $70. (C)
Eclipse" quilted bedspread: color
is winter white. $5.75 a yd. (S)
Medley" sheets and pillow cases:
color is strawberry pink light. $5.50 a
yd. (C)
Art Fair" white molded plastic
cubes: 14" sq. x 15" high, 6 cubes
make a coffee table. $15 each. (C)
Willow storage hamper: 26½" x 17"
x 16½", shown in white. $30. (C)
Handwoven willow table: 27" diam.
x 22" high. $34. (C)
Match Mate" wall-to-wall carpet-
ing: 12' x 16' unbound. $13 a sq. yd.,
color is delft blue. (S)
Lemon Federalist" china: shown
on breakfast tray. $50 per 45 piece din-
ner set. (S)
Chrome standing lamp: adjusts
from 20" x 57" high. $15. (S)
Multicolored handcrocheted af-
ghan: made to order at The Elder
Craftsmen.
Basket with potpourri: available in
several blends at Robert Webb.
Napkins: made from pieces of antique
homespun from a large collection at
American Hurrah Antiques.
Bath:
White willow chests: 26" x 12¾" x
28½" high. $53 each. (C)
White willow vanity chair: no longer
available through Sears.
White willow chest hampers: 26½"
x 17" x 16½" high. $30 each. (C)
White willow stool: 14" diam. x 18"
high. $12. (C)
Art Fair" molded plastic cube:
$15. (C)
Fancy Pansy" sheets: king flat
shown. $11 each. (S)
Colorburst" red and yellow tow-
els: $3.40 each. (C)
Fancy Pansy" towels: $2 each. (S)
Cloud Supreme" bath carpet: 8'
x 10'. $61. (C)
Red and chrome standing lamp:
adjusts from 27" to 57" high. $13. (S)
Miramar" white vinyl roll-up
blinds: available in many sizes and
colors. $13.70. (C)
White painted mirror: shown on
dressing table from John Rosselli.
Hall/Garden room:
Willow settee: 51" x 29" x 31" high.
$70. (C)
Willow chair: 27" x 29" x 29" high.
$35. (C)
Handwoven willow table: 27" diam.
x 22" high. $34. (C)
Handwoven willow storage stool:
18" diam. x 18" high. $17. (C)
Ready to finish" Chinese Chip-

pendale side chairs: 18" x 16" x
36½" high, painted yellow finish. $97
each. (C)
Tea House" green and white fab-
ric: $7 a yd. Used for tablecovering.
(S)
Ready to finish" gate-leg table:
32" x 11" x 29" high. $59. (C)
Black and chrome music standing
lamp: adjusts from 27" to 57" high.
$13. (S)
White and gold hanging lamp:
17½" diam. shade, 15' cord, 17" over-
all height, 12' chain. $30. (C)
Second bedroom:
Ready to finish" fourposter bed:
headboard measures 37" high, posts
73" high. $63 each. (C)
Sleep Set" mattress and founda-
tion: twin size, $95. (S)
Willow storage chest: 26" x 16" x
19" high. $27. (S)
Wagon Seat Chest" "Ready to
finish": 39½" x 13" x 12" high, paint-
ed blue finish. $43. (C)
Ready to finish" rocker: 18" x
16½" x 42" high. $32. (C)
Ready to finish" night stand:
14½" x 11½" x 25" high, 1 drawer,
painted blue finish. $14. (C)
White accent lamp: 22" overall
height $13. (S)
Country Check" sheets: used for
quilted coverlets, pillow shams, rocker
seat cushion. Color shown is royal blue
light. $3.90 each. (C)
Louisa Mae" pillow shams: blue
and white gingham with white ric-rac.
$5 each. (C)
White dust ruffle: twin size, $7. (C)
Gingham toys: frog, $4; pig, $4; tur-
tle, $5. (S) Quilted pillows and antique
basket pattern quilt from America
Hurrah Antiques.

CHILDREN'S ZEST
Pages 80-81:
Children's bedroom designed by Ed-
mund Motyka, Interior Designer, 386
Central Park South, New York, N.Y.
10019
Shelf surfaces and faces of draw-
ers of sleeping/storage unit of For-
mica.
Flooring of stock patterns by Flint-
kote.
"Around the Home" floor surface **in-**
door/outdoor carpeting. 6' widths
by 50 ft.; 12' widths by 100 ft. Between
$8 - $9 a sq. yd. By Monsanto.
Plans for swing set: Send 50c and a
stamped, self-addressed envelope to:
Gun Agell Interiors, Cedar Swamp
Road, Old Brookville, Glen Head, N.Y.
11545.
Bedroom:
Fourposter bed: 39" x 36¼" high
headboard x 80" posts, bamboo turn-
ings on posts and headboard, caning on
foot and headboards, "Galaxy Lime"
painted finish, twin size shown. $278.
From the "Officer's Chest" collection
by Henredon.
Chair: 27½" x 30" x 29½" high, but-
ton tufted back, loose seat cushion. Up-
holstered in "Wicker and Lace" sheet-
ing by Martex. $343 COM. From the
upholstery collection by Henredon.
Ottoman: 16" high, welt base, kick
pleat, available in any size. $157 COM.
From the upholstery collection by
Henredon. Henredon furniture avail-
able at Huffman-Koos and branches.
Wicker and Lace" percale sheets:
50% Dacron, 50% combed cotton, used
for wallcovering, upholstery, curtains,
quilted bed covering, dust ruffle, and
pillows. Twin size flat, $8.50; pillow-

Continued on page 150

For just 35¢ you can give your home a silver lining.

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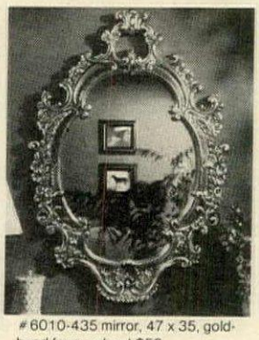
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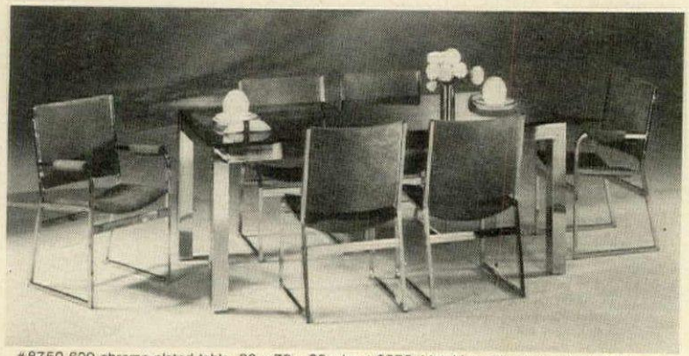
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#6010-435 mirror, 47 x 35, gold-hued frame, about $50.

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#8750-600 chrome-plated table, 36 x 72 x 29, about $375. Matching side chairs about $75 each. Arm chairs about $85 each.

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Because House & Garden wishes to fill your booklet requests promptly, arrangements have been made for you to order directly from us. Fill in the coupon below, circling the number of each booklet desired. If remittance is required other than the 50c charge for postage and handling that must accompany each coupon, it will be indicated next to the booklet number. Enclose your remittance in the form of coin, check, or money order only. Please do not send stamps. House & Garden will do everything it can to see that your requests are filled as rapidly as possible.

BUILDING AND REMODELING

1. DRAMATIZE ANY COLOR SCHEME WITH STAINLESS STEEL SINKS. Decorate with flexibility. Eliminate hard scouring and bleaching. Elkay Manufacturing's 32-page booklet is bursting with new ideas for kitchen, bath, laundry, and recreation room. 25c

2. TWO BOOKLETS ON AIR CLEANING AND HUMIDIFICATION. "Facts About Humidification" explains humidity, has questions to ask your dealer about any humidifier. "Cleaner Air" booklet describes air cleaners and the types of pollutants they remove. Research Products Corp.

DECORATING

3. A BEAUTIFUL SAMPLER OF FINE FURNITURE is brought to you by The Karges Furniture Co., Inc. Four-color booklet illustrates several of 500 designs in their collection. Complete line offers distinctive and traditional craftsmanship in the styles of French Provincial, Venetian, Italian, and Louis XVI. $2

4. THE DIFFERENCE BETWEEN ORDINARY AND EXTRAORDINARY LIGHTING EFFECTS is Duro-Lite Lamps. 17-page booklet shows you how to use light to manage a mood, to dominate and direct attention, and to create the colors you always wanted in your home.

5. "EARLY AMERICANA FOR TODAY'S MODERN LIVING." Add a touch of nostalgia to enhance any room's gracefulness. This compact brochure illustrates the nationally famous Pioneer Treasury Furniture created exclusively for Temple Stuart. 15c

6. "HOW TO MAKE YOUR WINDOWS BEAUTIFUL," is from the Kirsch Co. This brochure with over 125 photos of inspired window treatments includes "how-to" facts, where to find color schemes and new fabrics, plus ideas in drapery hardware, wall shelving, and bedspreads. $1

7. ELEGANT "18TH-CENTURY PORTFOLIO OF ENGLISH STYLED FURNITURE" by Henredon Furniture. Lovely reproductions of upholstery and cabinetry from Queen Anne to Sheraton. Pieces made in the characteristic wood of their respective periods. $1

8. A MASTERPIECE OF ART FOR YOUR FLOOR is a Philadelphia Carpet, custom made from pure wool pile to your exact order. Pamphlet provides information on sizes, shapes, colors, and textures available.

9. IMPORTANT AMERICAN FURNITURE reproduced from treasured collections is illustrated in an elegant booklet from Baker/Knapp & Tubbs furniture titled "The American Classics." The collection includes a variety of styles fashioned in a number of woods representative of their periods. A brief background and dimensions for each adaptation are given. $1.

10. DECORATOR 6 PACK— is a mini-library of great wall covering ideas and the steps that can put them into action! Included are two books—one a complete idea-instruction book for each of the five main rooms in your house; the other, a complete book on how to hang fabric-backed vinyl wall covering. General Tire & Rubber Company. $1.

11. "GETTING BEAUTY AND VALUE FOR YOUR DECORATING DOLLARS" is a colorfully illustrated 96-page booklet crammed full of decorating ideas, shopping tips, and information on the care and use of fine furniture and decorating accessories. Ethan Allen Inc. 50c

12. "BUTCHER BLOCK AND MORE" is a 43-page booklet by the Schoenheit Company unlocking the block's myriad uses all over the house; from countertops and tables and chairs, to brackets and shelving. All pieces are interchangeable and available in a variety of materials. 50c

13. THE LAST GREAT AMERICAN CLOCKMAKER, Chelsea, offers a full line of clocks handcrafted in this country. Described in an elegantly illustrated booklet are the qualities of precision, accuracy, and dependability that have made Chelsea clocks a favorite of presidents for 75 years.

14. "HOW TO CHOOSE THE RIGHT COLONIAL CHAIR" —a 40-page illustrated booklet of Nichols & Stone chairs shown in traditional settings. What to look for in styling and construction in Early American chairs. 50c

POTPOURRI

15. WATER—THE MOST IMPORTANT SUBSTANCE ON THE FACE OF THE EARTH is discussed in a paperback brought to you by Morton International Inc. Book discusses how more people and more products consume water or pollute it faster than nature provides it. 75c

16. HOME SWEET MOTOR HOME. The GMC Motor Home catalogue introduces you to a new mode of recreational living. Full-color interiors, floor plans, specifications . . . everything you'll need to plan your own house on wheels

17. CREWEL FABRICS. Color catalogue illustrating brilliantly colored handembroidered crewel fabrics on handloomed natural cotton, available by the yard for upholstery, draperies, bedspreads. Also, crewel tote bags, pillow covers, chair seats, tablecloths, and numdah rugs. Gurian's. 50c

18. "ABOUT LETTERS, NOTES, AND INVITATIONS AND PAPERS THAT ARE PERSONAL AND RIGHT" is a delightful and informative booklet that will help you express your thoughtfulness, good wishes, and appreciation in a warm, gracious manner. Crane & Co. 25c

19. "THE WAY TO GO"—a 20-page, 4-color booklet describing the various types of recreational vehicles: what they are; how to use them. Where to go and how to go. What they cost to buy and to operate. From Recreational Vehicle Institute. 25c

20. HISTORICAL BOTTLE COLLECTOR'S GUILD offers faithful recreations of antique bottle treasures in the Owens-Illinois booklet "A Collector's Opportunity in Americana." Order a reproduction of the original Concentric Ring Eagle Flask and other pocket bottles from the Guild's special offering.

21. 4 SEASONS LAWN & GARDENING CHART—full-color, plastic-covered, handy guide that gives seasonal hints for lawns, trees, shrubs, and pruning and planning bulbs, seeds, annuals, perennials for every area of the country. True Temper Corporation. 50c

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June, 1974

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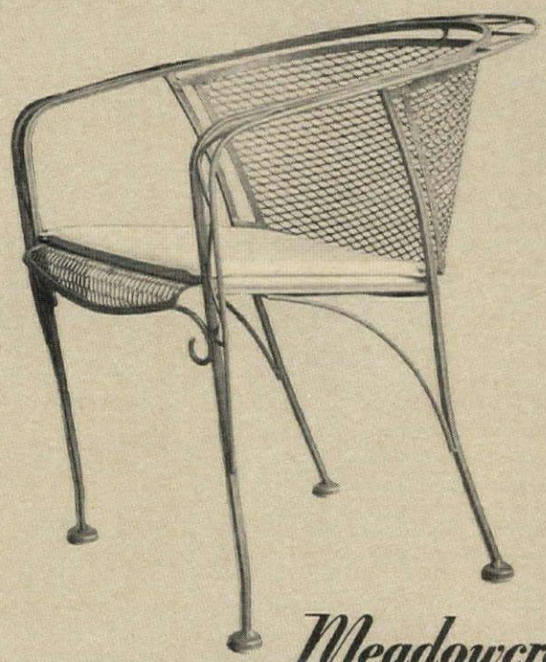
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SHOPPING INFORMATION *continued from page 147*

cases, $6.50 a pr. By Martex. At Saks Fifth Avenue.

"Maxipedic" mattress and box spring: bedboard built into foundation, twin size shown. $99.95 each. By Simmons. Available through Simmons dealers.

Double easel: one side for painting, one side is chalkboard. $19.95. At Creative Playthings.

Rocking chair, teddy bear and doll from Altman's.

MAKE OVER LAND AND ADD GARDEN ROOM
Pages 82-85:
Cushion fabrics:

"Wee Leaves" cotton: right foreground, 58" wide, 16" repeat. $16 a yd.

"Lola" cotton: left foreground, 47" wide, 18" repeat. $16 a yd.

"Happy Leaves" cotton: right rear, 58" wide, 22½" repeat. $16 a yd.

"Lolitta" cotton: behind table, 47" wide, 12" repeat. $16 a yd.

"Jaipur" cotton: center foreground, 49" wide solid white. $22 a yd.

"Shan" silk: left foreground, 40" wide, color shown is saffron. $35 a yd. All fabrics by Jack Lenor Larsen.*

ZEST OF OUTDOOR EATING
Page 88:

"Mon Jardin" fine china: $52 per 5 piece place setting. By Limoges. At Ceralene.

"Cluny" plate flatware: $38 per 5 piece place setting. By Christofle. At Baccarat.

"Sun Yellow" Belgian linen tablecloth: 65% linen, 35% polyester, 90" round. $19. By Fallani & Cohn.

"Sun Yellow" Italian linen napkins: From Pratesi Shop.

Handmade pottery: from 6" diam. to 14" diam., natural colors. 6" - 7", $25; 12" - 14", $30 each. Made by Robert Feuer for Sens Unique. Also at The Fernery.

"Eklipse" vacuum pitchers and bottles: 1 qt., $15; 1 pt., $8. At Macy's.

Stoneware "peach baskets": natural rattan handles. $35 set of 4. At Foley's, Houston.

Corkscrew: imported from Spain, natural wood finish. $14. At Patricia Moore or to order through Harriet Amanda Chapman. **Polka dot background:** "Melody" cotton fabric, 45" wide, color shown is maize. $4.50 a yd. By Kirk-Brummel.*

Picnic box: opens to become a tabletop. Covered with fabric by Brunschwig & Fils.* Designed by Hans Mayr. At Cache Cache.

Page 89:

"Les Mama" cookware: porcelain enameled cast iron, shown is spring green. 3½ qt. oval oven, $32.95; 7 qt. round oven, $49.95; 3¼ qt. round oven, $29.95. By Le Creuset. At Abraham & Straus.

Glass condiment jars: salad dressing, $1.59; jam, $1.50; relish, $1.69; oil and vinegar, $2; sauce, $1.50. By Wheaton. At Altman's.

Tablesetting:

"Blue Flowers" porcelain: $40 per 5-piece place setting; egg cup, $5; breakfast cup and saucer, $15; 6-cup coffeepot, $30; sugar, $12.50; creamer, $7.50. By Royal Copenhagen.

"Amalie" sterling flatware: enameled stainless steel handles. $120 per 5 piece place setting. By Royal Copenhagen.

"Tulip Latham" goblet: 12 oz., 6¾" high, imported from Italy. $6.50 each. At Carole Stupell, Ltd.

"Blanche's Branches" cotton fabric: used for tablecloth, 54" wide, 28" repeat. $8 a yd. By Schumacher.*

WINE & FOOD
Page 91:

Crystal stemmed glasses from Baccarat. ■

Building facts

Materials and equipment used in the house on pages 48-51

ARCHITECT: Walter Ramberg
INTERIOR DESIGNER: Ann Hartman
CONTRACTOR: G. Temple Day
SIZE OF NEW ADDITIONS: Approximately 2,000 square feet
SIZE OF LOT: ¾ of an acre

STRUCTURE OF NEW ADDITIONS

Foundation: Poured concrete and concrete block.

Framing: Standard wood frame construction with steel beams framing the new two-story hall.

EXTERIOR OF NEW ADDITIONS

Exterior walls: 1-by-4-inch vertical redwood siding.

Exterior finish: Creosote bleaching oil by Samuel Cabot, Inc.

Roof: 400-pound terne by Follansbee Steel Corp.

Insulation: In walls and roof, glass fiber blankets.

Windows and exterior doors: "Arcadia" aluminum frame fixed glass panels and sliding glass doors by Northrop Architectural Systems.

INTERIOR OF NEW ADDITIONS

Interior doors: Flush wood doors.

Interior walls and ceilings: "Sheetrock" wallboard by U.S. Gypsum Co.

Interior finishes: Paints by Bruning Paint Co., PPG Industries, Benjamin Moore & Co., Glidden-Durkee Div., SCM Corp.

Floors: Tongue-and-groove strip oak flooring, bluestone, wall-to-wall carpet.

Lighting fixtures: Recessed cylindrical ceiling fixtures and wall washers, adjustable track-type cylindrical ceiling fixtures and globe ceiling fixtures by Edison Price, Inc.

Hardware: Brushed aluminum by Schlage Lock Co.

Fireplace: In new family room fireplace, prefabricated metal unit by Thulman-Eastern Corp.

Music system: Altec Div. of Altec Corp.

Cabinets and countertops: Custom made and faced in white Formica.

Plumbing fixtures: American-Standard, Inc.

MECHANICAL EQUIPMENT AND APPLIANCES

Appliances: Stainless steel 4-burner gas counter cooktop, 2 built-in wall ovens by Thermador Div. of Norris Industries; refrigerator and freezer by Frigidaire Div. of General Motors Corp.; "KitchenAid" dishwasher by Hobart Mfg. Co.; "Kitchenaire" exhaust fan by Stewart Industries; food waste disposer by Waste King Corp.; bar sink by Just Mfg. Co.

Heating and cooling system: Two-zone heating-cooling: Zone 1 in original house has oil fired winter-summer air system; Zone 2 for new family room and upstairs bedrooms has electric heating-cooling units. ■

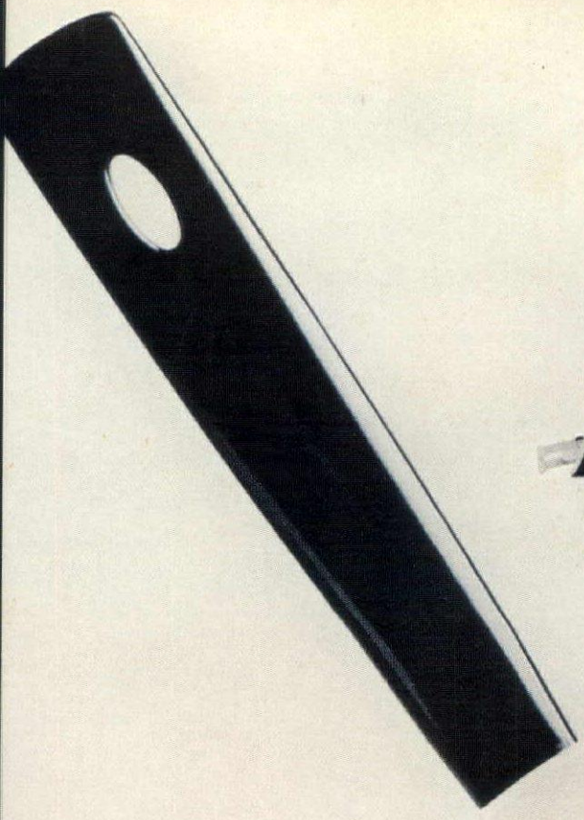
AFFAIRS OF THE HEART *continued from page 145*

cated operations. But he never resorts to smoking. "Smoking and alcohol in large quantities have an adverse affect on cardiac rhythm. There's no question that emotions, anxiety, and stress have an affect, too. Our involuntary nervous system produces hormones through the adrenal glands during periods of stress, which may push the blood pressure up. There are various things that fall under the heading of mental hygiene to cope with this. Meditation might be worthwhile and helpful, but it's not my cup of tea. I believe more in playing a little tennis and being with the family, getting out of town for a day and going to my ranch. I get a great deal of relaxation through my family, five daughters between thirteen and twenty-four, and their friends."

Dr. Cooley raised 10 million dollars privately through patients and philanthropists to build the 29-story Texas Heart Institute and is constantly campaigning for more funds for trainees, better health care and research. He confidently predicts; "In the next twenty years we'll see a practical artificial heart with an external power source, the internal power source may be an impossible dream but we'll learn something from all the experiments. We're doing things that were undreamed of in surgery ten years ago. Patients who were completely incapacitated or at death's door are now completely rehabilitated. It's an entirely new world."

What was learned from the heart transplant "era?" One of the interesting by-products was the changing attitude toward the heart and life in general. "From the beginning of human knowledge too much has been ascribed to the heart, our emotions, our fears, our sadness, happiness, I think it's because it's the only organ that you can actually feel or see working. But we shouldn't think of it as a touch-me-not. It is just another organ in our body and should be treated as such. The best concept of the body is that it resembles a household. The brain is the master of the house. If there is an anatomical seat for the soul it must be in the brain, that is where those intangible things such as one's mind, spirit, and personality must reside, not in the heart. What is the heart anyway? It's a very simple thing, it just pumps blood, therefore its function is simple compared to the liver or the kidney. The heart being the center of all activity is a mistaken idea. If people knew more about their bodies and their body functions they'd be better equipped to cope with the situations that arise every day. The experience with heart transplants proved to everyone that the heart of one person could serve another master—evidence for that is to be seen in the patients who have lived five years after having had a heart transplant."

Dr. Cooley has talked intensely for an hour. He is serene, quiet, precise, and definite. Back in his comfortable office in the Texas Heart Institute he has this quotation from André Gide alongside a color portrait of his heart transplant team: "*Man cannot discover new oceans unless he has the courage to lose sight of the shore.*" Dr. Cooley plunged all the way into uncharted depths of surgery. He has emerged as a heroic lifesaver. He repeats: "We've got to strive to prolong life. No one is immortal. You know you're going to die but you just don't want to do it today, tomorrow, or even next month." ■



Car and wardrobe from "The Great Gatsby," courtesy of Paramount Pictures Corporation.



IN THE TRADITION OF "THE GREAT GATSBY"

There was a time when men
wore white flannels and loved the cool
elegance of girls in white pleats.

When a summer picnic
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of a sweet and glorious life.

Paramount recalls those times
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Still beautifully no-stick and
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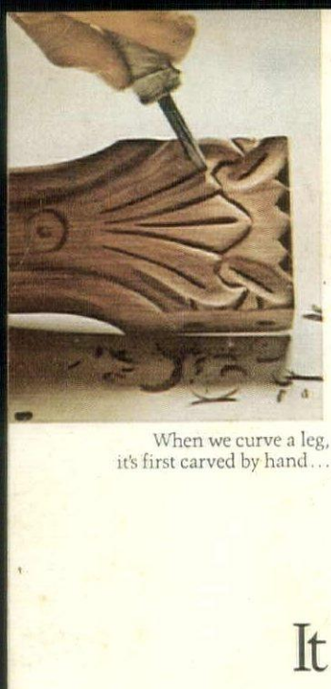
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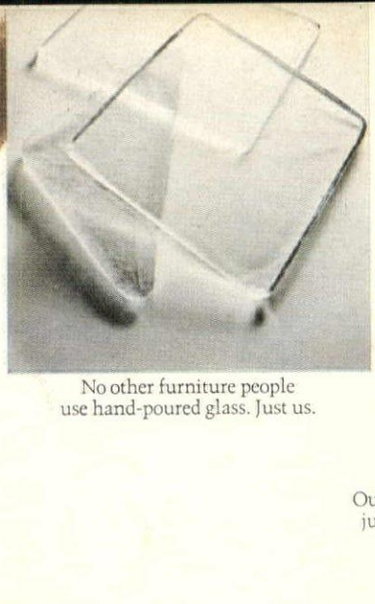
When we curve a leg, it's first carved by hand...



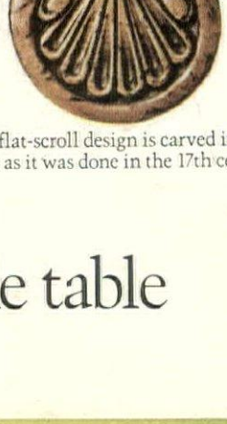
...then double-doweled and corner-blocked, against the wobbles.



Only brush-blending can bring out the subtler graining.



No other furniture people use hand-poured glass. Just us.



Our flat-scroll design is carved in flush, just as it was done in the 17th century.



We sand by not just onc but three ti during our extravagan 25-stage fin

It takes a lot of our extras to turn a little table into the center of attention.



When you're a great big armoire, you're bou be noticed. But when you're just a little table, have to work harder. The usual straight lines short legs will get you nothing but coffee cu takes extra style, extra handwork, plus s surprises, to get you complim

Now, if you're a table with "Heritage" wr under your top, then you've got all the extras you for a long life of stardom. The one here costs about and is from our Tour de France collec

For a catalog of this and other Heritage collect plus room-planning kit, send $2 to Heritage Furni Dept. HB 5-72, Drexel, N.C. 2

Heritage

Another fine name from Champion Interna

HOUSE & GARDEN

INCORPORATING WINE & FOOD MAGAZINE

JUNE
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SCOTLAND

houses & gardens, food & drink

ANTIQUES

–with a dash of modern

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Photographed in Miss Clark's chalet in the Alps

Sanderson

Wallcovering: FG3076. Curtains and patterned cushions: ZH364/2, striped cushions: AF530/4, all 100% cotton.
Settee fabric: BL5850/30, 100% cotton with acrylic finish. All from the new Triad Collection.

Strutt and Parker

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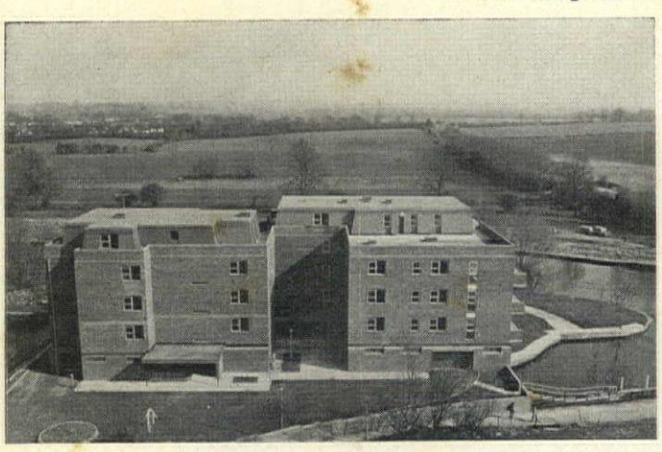
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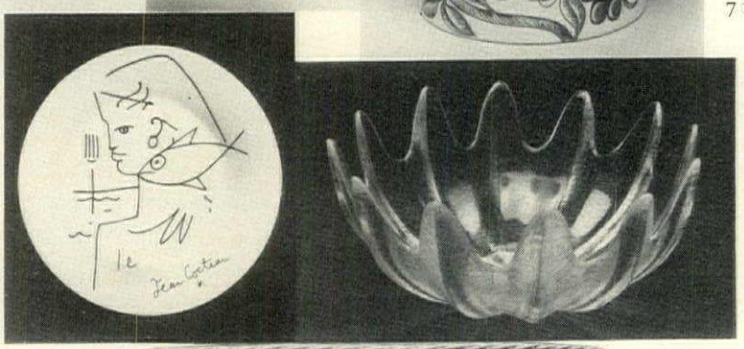
Guzzini giraffe from Italy; one of a series of animals in thick perspex. 12½ inches in height £10·60 post 50p



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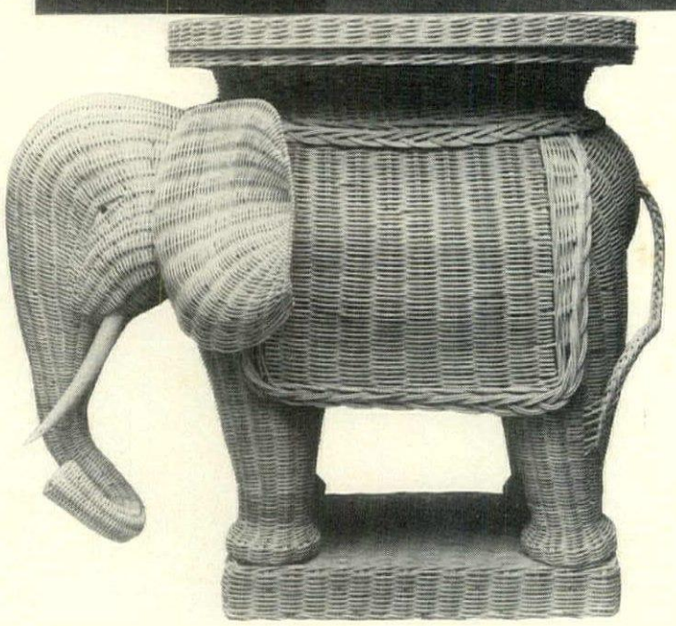
Pair of fine Ch'ien Lung blue and white vases, circa 1790. 9½ inches high, 3 inches square at base £120·00 pair post 90p

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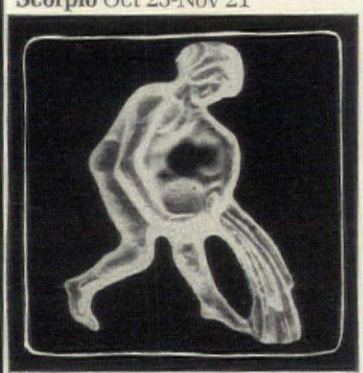
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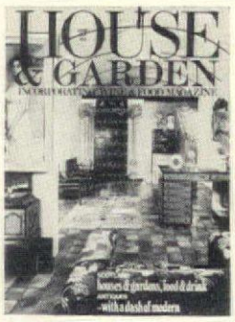
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HOUSE & GARDEN

INCORPORATING WINE & FOOD MAGAZINE

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Cover *Antiques of mixed origins and dates in a room where the arrangement and general character is typical of today. The modern Swedish chairs and the Peruvian rug take their place well in this rarefied antiques company. The ceramic floor tiles were handmade in France. Merchandise details are on page 16. (Set by Olive Sullivan; built and photographed by John Wingrove)*

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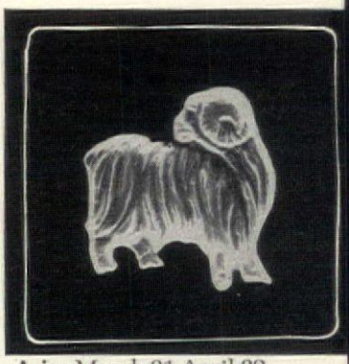
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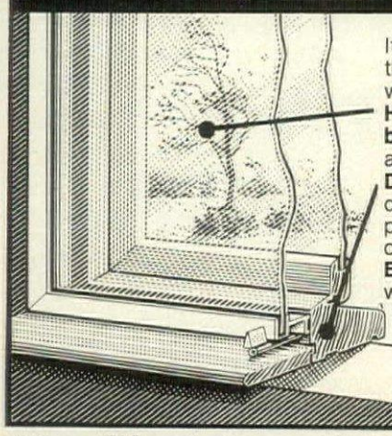
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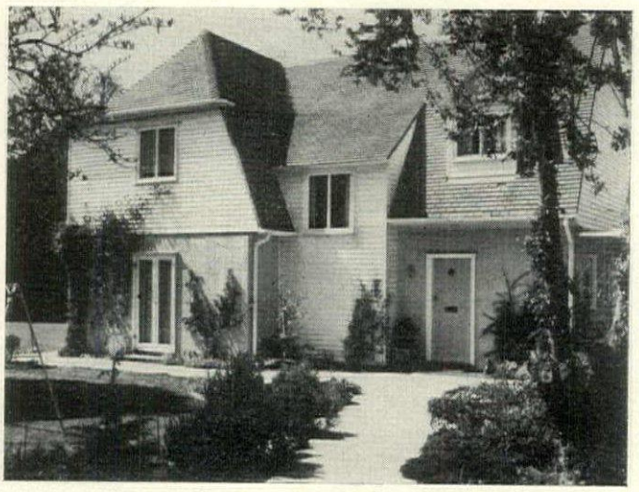
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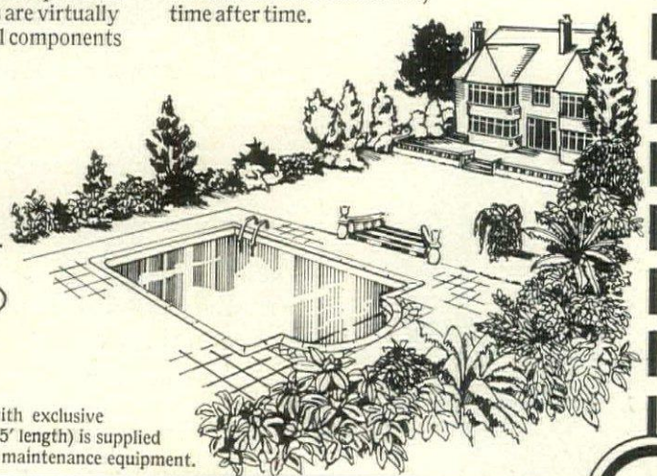
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Rare H & R Daniel cup and saucer, the cup with feet of three applied flowers, decorated with gilt and panels of flowers on an apple-green ground, and additionally painted with a basket of flowers.
Circa 1825

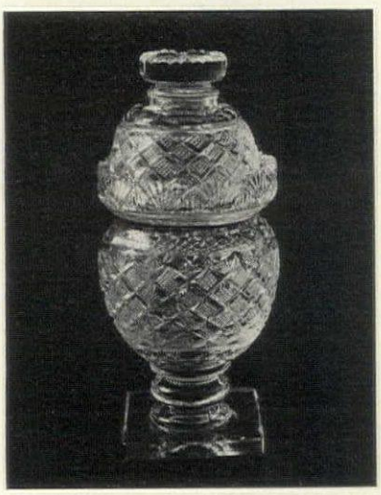
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Circa 1820

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Circa 1770

Olio

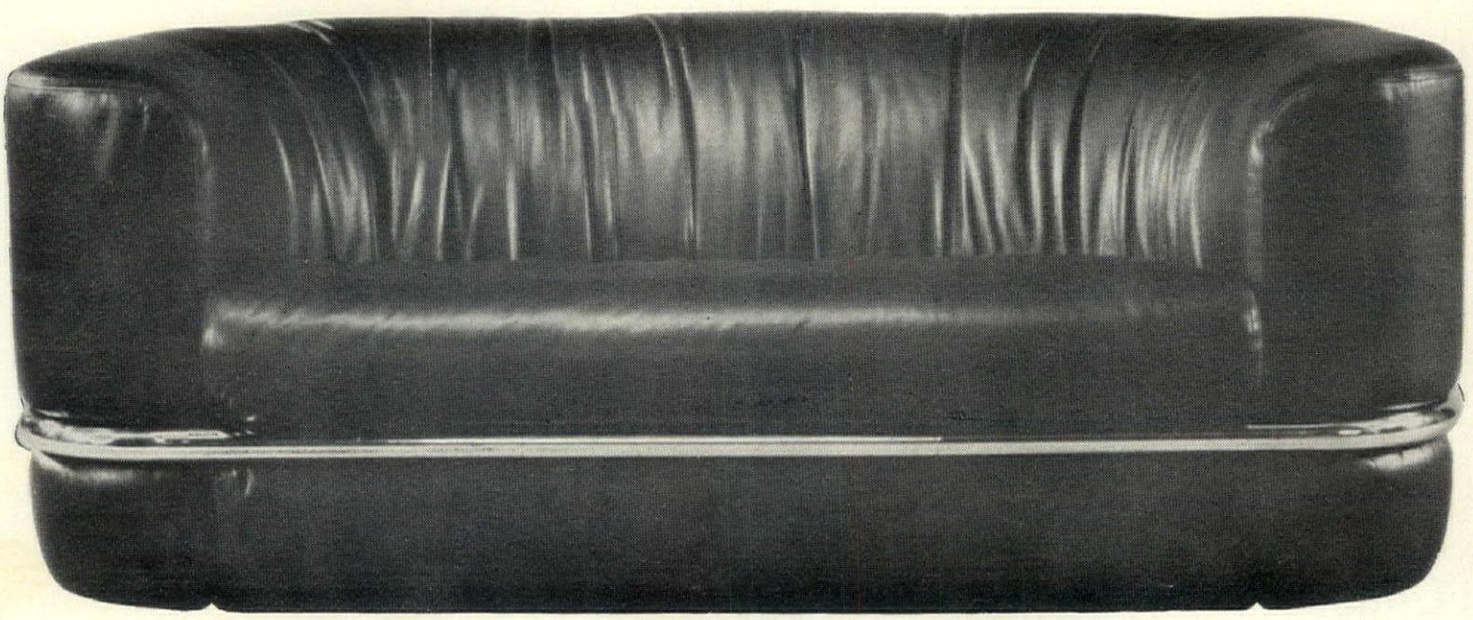


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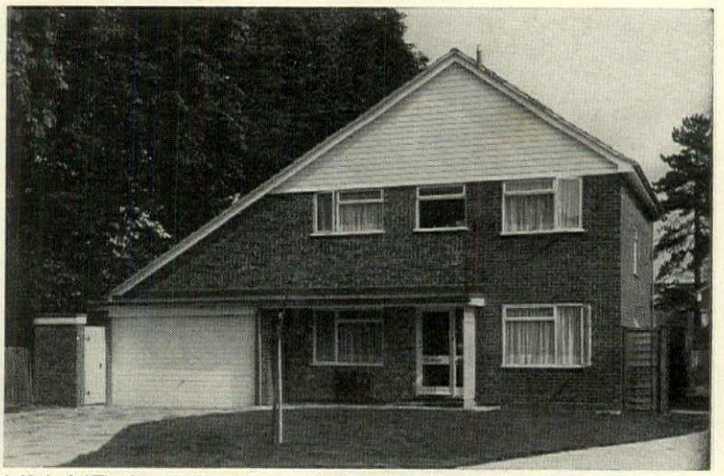
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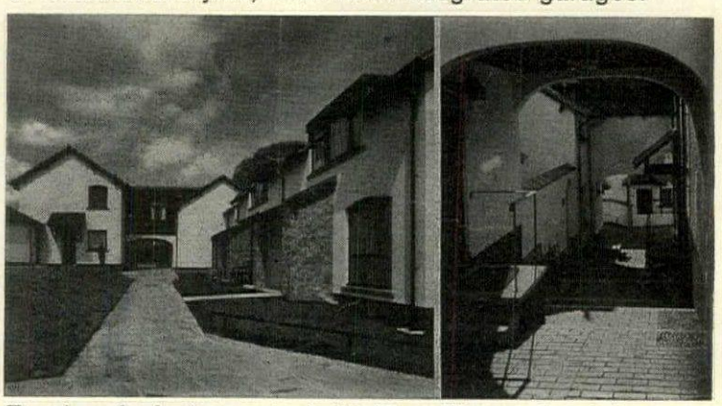
STOP-PRESS PROPERTY



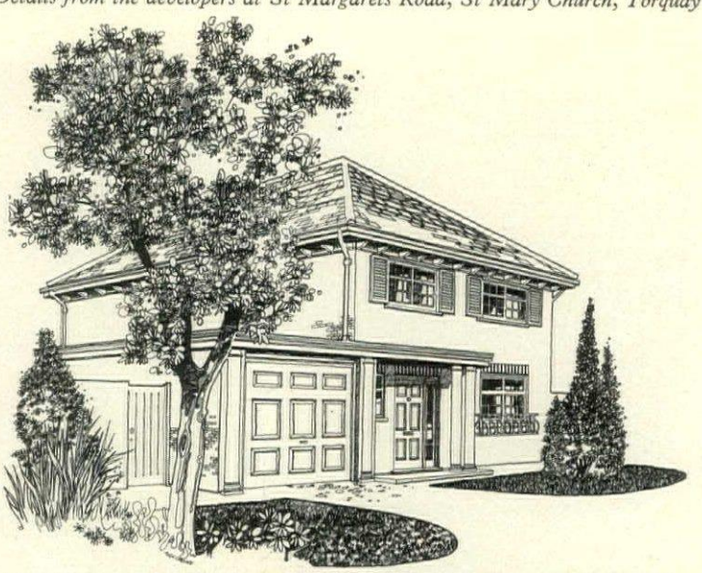
'Alpine' (F), four-bedroom house, by Cardinal Homes, one of five designs at a development in the grounds of The Manor House, Chislehurst, Kent. This house costs from £41,500 and includes a study, utility room, and garage. Details from Castletine Jackson Brewer, 104 Station Road, Sidcup, Kent

COMMUNITY SPIRIT

Private developers seem to be ahead of the public planners, for they are beginning to build closes and mews-type communities which have a true community atmosphere almost from the opening day. Many of these new developments offer a choice between terraced and detached houses, in modern or traditional styles, often with integrated garages.



Two views of a development, by Ambion Homes Western, of one-bedroom flats, two-bedroom bungalows and three- and four-bedroom houses, in the traditional Devon village style, at Oakland Drive (left) and Clovelly Rise (right), Oakland Park, Dawlish. Prices range from £11,500 to £16,000. Details from the developers at St Margarets Road, St Mary Church, Torquay



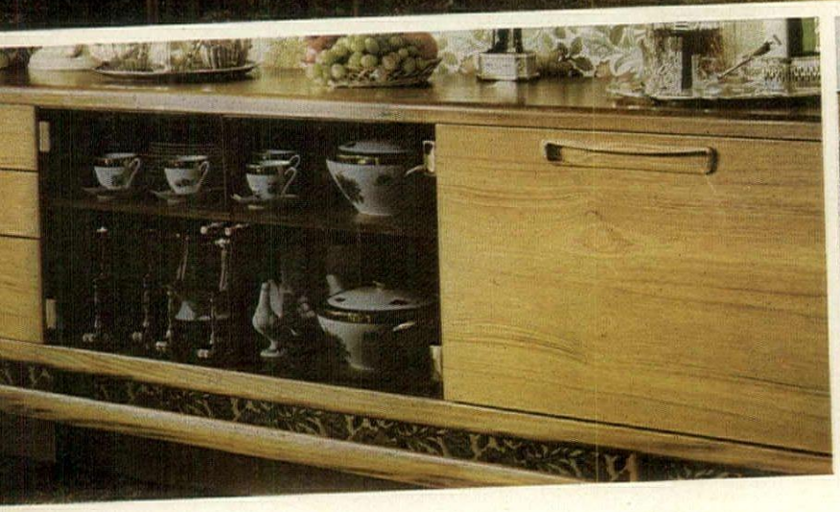
A development of detached houses, by Focus 21, at Marlow, Buckinghamshire. Each house has four bedrooms, utility room, garden and garage, and costs about £31,750. Details from Focus 21 at Weir House, Hurst Road, East Molesey, Surrey

More property on page 13


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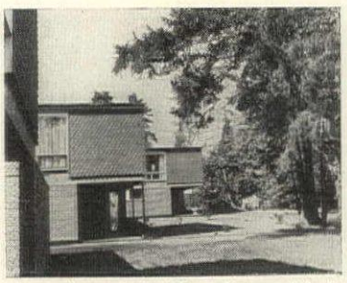
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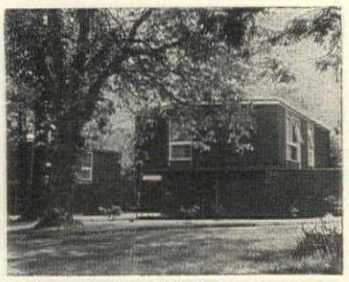
Dept HG8 Program Interiors, P.O. Box 3, Letchworth, Herts SG6 1LG

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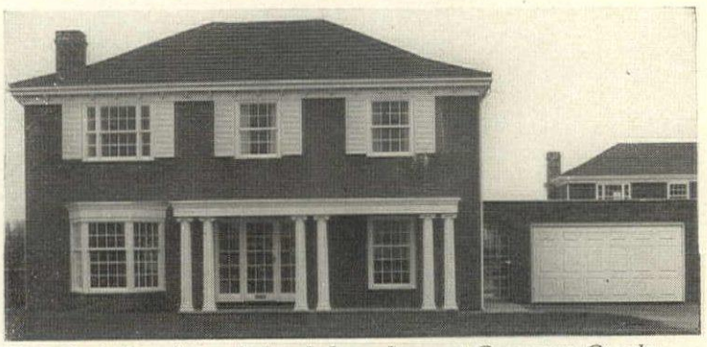
STOP-PRESS PROPERTY continued from page 8

Whether your taste is for the small modern house in a community setting or a detached house on its own, there is a wide selection available—wider than for the past decade and at more reasonable prices than for the past eighteen months.





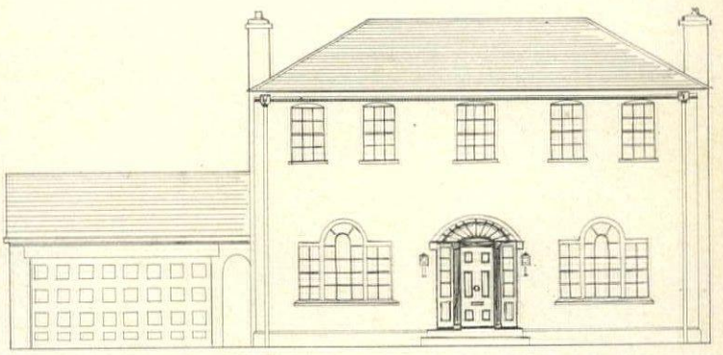
Two views of the 'Canadian-style', four-bedroom house, BH|B, by Renway, at Barkhart Drive, Wokingham. The plan also includes study, utility room, carport and garage. Prices from £22,500 to £30,000. Details from Renway Construction, Edgcumbe Park, Dukes Ride, Crowthorne, Berkshire



'Petersham', Georgian-style four-bedroom house, at Greenacres, Greasby, Wirral, by Northern Ideal Homes. It has two bathrooms, double garage, and ceiling heating. Price about £29,995. Details from them at Bentley House, PO Box 22, Bentley, Doncaster, Yorkshire



Greville House, a development by Wellfair, of two- and three-bedroom flats, adjoining Harrow School cricket fields at Lower Road. Prices range from £19,950 to £27,950 and include a garage. Details from A S Franklin Ltd, Roxeth Corner, Northolt Road, South Harrow, Middlesex



'Taylor' two-storey, four-bedroom house, with patio and garage, designed by Bryan D Adams, RIBA, for Westminster Bunting, at Broadwater Rise, Guildford, Surrey. One of five designs at this development costing £55,000. Details from them at Hambrook House, Porden Road, London SW2

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MERCHANDISE DETAILS

DATA for cover; see also page 3

Floor
'Tabac' glazed ceramic floor tiles, made in France, 6 inches square, available in two colourways, £13·20 per square metre, from The Tile Mart, 107 Pimlico Road, SW1.
Peruvian rug, 5 feet 6 inches by 4 feet, £28·00, from Liberty, Regent Street, London W1.

Furniture
Tortoiseshell cabinet, late seventeenth century, Flemish, from Hermitage, 97 Pimlico Road, London SW1.
Pedestal desk, fruit and Bombay rosewood, circa 1820–40, from Loot, 76 Pimlico Road, London SW1.
Mahogany chest of lockers, from Ross Hamilton, 60 Pimlico Road, SW1.
(in background) Charles II cabinet, with black exterior and scarlet lacquer and mother-of-pearl interior, and white lacquer concealed inner cabinet, circa 1665, from Lennox Money, 99 Pimlico Road, SW1.
Pair of director chairs by Norrell, £101·85 each from Heal's, 196 Tottenham Court Road, London W1.
Armchair (in foreground) £114·00 (uncovered) from Interiors, 52 Heath Street, London NW3; (covered) with printed velvet by Jack Lenor Larsen, £21·37 per yard, 48 inches wide, from Donald Brothers, 61 Heath Street, London NW3.
Indian bead curtains, with Art Deco design, circa 1920, from Lennox Money, 99 Pimlico Road, SW1.
Pair of carved palm trees; circular brass clock; and marble ball on marble base, all from Ross Hamilton.
Mirror, English Regency in Chinese manner, carved wood, from Portmeirion, 5 Pont Street, SW1.
Terracotta bust from Hermitage.
Apothecary's jar, circa 1860, £24·00, from Wade Galleries, 19 Camden Passage, London N1.
Hanging lamp, made in Germany, £25·00 from John Lewis branches.

Paintings
Oil painting of a lady in a white muslin dress by Maurice Mathurin, 1911, from Portmeirion. Painted pub sign, gold leaf on glass, 1880, from Wade Galleries.

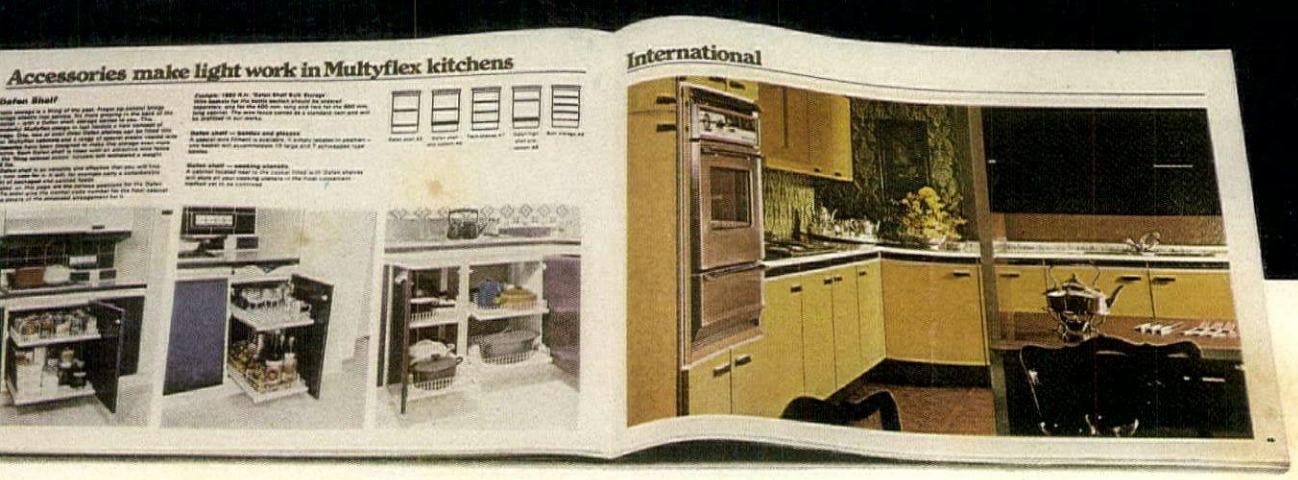
DATA for antique set on page 73

Floor
'Softland' carpet by Abingdon, in Lotus colour, 100 per cent Courtelle, 7 widths from 27 ins to 10 ft 6 ins, £3·45 per square yard from Court Brothers Furnishers' branches.

Furniture
Leather sofa with gold finish by Pemm Oy of Finland, £357, and armchair, £252 from Vogue Interiors, Vogue House, Gt West Rd, Brentford.
Chrome folding shelving unit with clear glass shelves by Zevi, £331, from Waring & Gillow, Regent Street, London W1.
Cabinet with ivory and silver inlay, £1,200 from Antony Redmile, 73 Pimlico Road, London SW1.

Accessories
Indian painting, early nineteenth century, £1,200; mother-of-pearl and tortoiseshell box, Moroccan, late eighteenth century, £320; pair of ceramic ducks, £90 and sheep, £45. Both nineteenth century, made in Russia at the Kuznetzov factory. All from H M Luther, 18 Grosvenor Street, W1.
Brass horn, £145; large shell on a stand, £68.00; small shell on a stand, £9·00; crystal rocks and geodes from £2·50, from Antony Redmile.

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GARDENING KNOW-HOW

KEEPING AHEAD OF SUMMER PLANTINGS

BY PETER RUSSELL

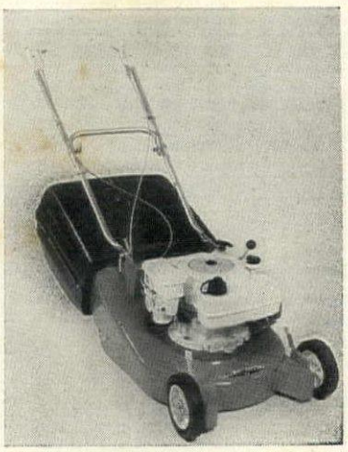
JUNE ushers out lilac time; the late varieties make their own rich show, ending a wonderful display period, begun in May by the earlier ones. Lilacs do not need a great deal of pruning, but the removal of spent flowerheads and cluttered, twiggy growth, straight after all blossoming is done, is the way to keep them spruce. The lilac, out of blossom, is not the most attractive of shrubs, although its leaf-shape has a certain beauty. The post-blossoming trim, therefore, is a great help to it. Neglected lilacs looks particularly tatty, and there are far too many of them to be seen through summer and beyond, crowned in brown remnants. Major prunings, if they become necessary, should be carried out during the dormant period.

Lilacs get rather hungry. They welcome bonemeal in autumn or spring and maybe a little sulphate of potash after flowering—in June. Where ground tends to become parched and impoverished—and lilacs thrive in the sun, although also accept slight shade if needs be—apply an organic mulch. The time for this is spring. Make sure the ground is really moist, first, so that moisture and mulch work together. Dry land under lilacs will tend to remain dry if mulched, for rains will find it hard to get through.

Keep well on top of summer bedding schedules. Arrange colours thoughtfully, plant firmly and allow enough elbow-room between plants. Above all, try to plant in relaxed groups, avoiding straight lines, which were never nature's way. Edgings tend to make their own demands, but as many of the plants used for these sprawl out, first planting lines soon disappear. The curving bed edge, of course, makes even the edging a flowing thing. There are far too many straight edges about in the average garden.

Regular lawn-mowing should now be well into its stride. Be more than prepared to change the length of cut according to the weather. And remember that lawns tending to moss and which are shaved too close, may fall further victim to moss invasion. Bald patches moss-in with remarkable rapidity.

Keeping lawn-edges clipped puts the necessary finishing touch to lawn-mowing. Use long-handled shears or other clipping devices which you find most efficient and most comfortable. Leave the half-moon edging-iron hanging on its nail in the shed, unless there is essential slicing to be done. This tool tends to be used far too often, for the wrong purpose. Simple result: borders get bigger and lawns smaller. And it is, after all, only the overhanging grass which basically requires trimming.



'Lawncare', roller mower, by Norlett, with 16-inch-wide cut, 3½ hp Aspera 4 engine, and recoil starter, £55. Inquiries to the manufacturer at Stadhampton Road, Great Milton, Oxford OX9 7PF

Keep up to date the successional sowings amongst vegetables, plus the normal seasonal sowings. Put the precious seed in thinly and at the directed depth. Keep rows straight and with sufficient room between for easy working and harvesting. There will be broccoli and Brussels sprout plants to put in, also cabbage and kale. Find a warm, sheltered spot and put in a row of tomato plants. Allow 18 inches between plants and be sure to stake firmly from the very first. If you aim to grow more than one row in the same location, 2½ feet is a satisfactory distance for rows to be apart.

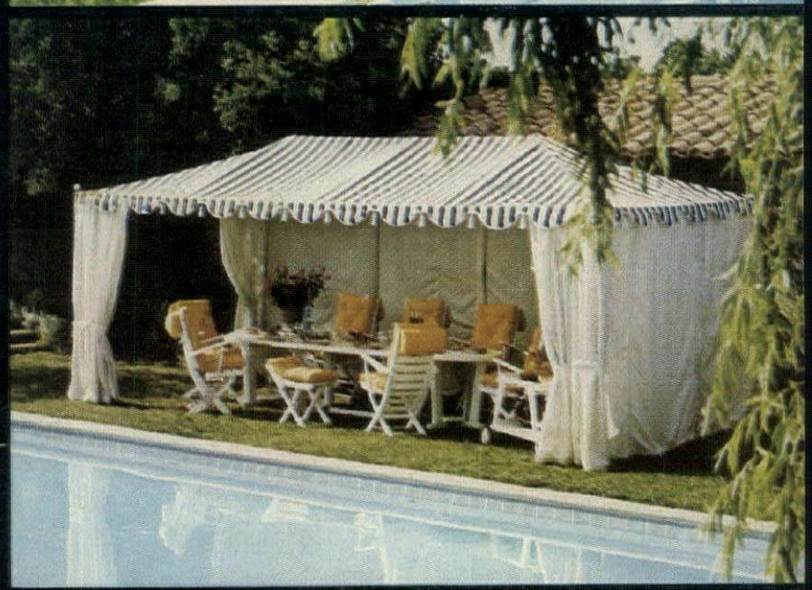
Put in celery, celeriac and leek plants and, certainly, no vegetable garden is complete without its quota of marrows, whether table, showbench or harvest festival which has the strongest claim. Plant bush varieties for convenience and control, but the pursuit of the trailers, as they surge in every direction and out of sight, remains as fascinating an adventure as ever ●

If you have any gardening queries, send a stamped addressed envelope to Mr Peter Russell, c/o House & Garden, Vogue House, Hanover Square, London W1.

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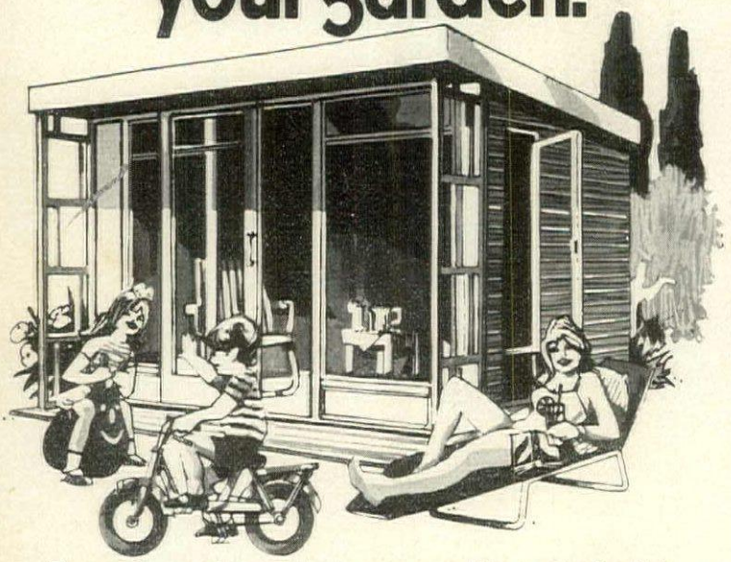
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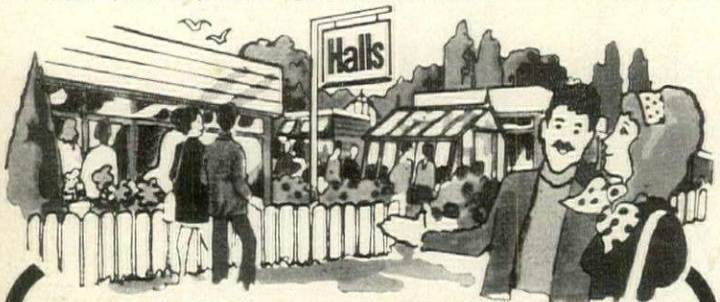
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BUILDING KNOW-HOW

PRACTICAL TIPS ON PAINTS AND WALLCOVERINGS

BY JOYCE LOWRIE, ARIBA

Preparation

Good preparation before decorating is essential if you are going to get the best possible appearance from the paint or paper you choose. For the do-it-yourself home decorator, the well-tried Polyfilla is now available ready-mixed in tubs. Bostik sell their new, ready-mixed filler in sachets which contain a sufficient amount to prepare an average size room. Increasingly used by professional decorators is a filler called Spatchel which is marketed by Permoglaze and can be used on new woodwork as well as painted surfaces to give a hard but smooth surface.

Texture and pattern

Using textured and patterned wallcoverings is an effective way of disguising the cracks and bumps of damaged or poorly-plastered surfaces, and can give a feeling of richness to an otherwise simply-detailed room. Sandersons have a wide range of textured lining papers and anaglyptas in both random and classical patterns. There is a white linen-weave paper, 86P001, at 84p a roll, for instance, which looks well enough to provide a finish in itself without painting. There is a diagonal lattice paper, 86W861, at 82p a roll, which would look pretty in a cottage bedroom or sitting-room either left white or painted some appropriate colour, and there are several high relief classical designs which would handsomely rescue uneven ceilings in grander houses.

Where tough, scrubbable surfaces with a texture are wanted, ICI's new Dulux Relief Wall Vinyl includes two particularly attractive geometric patterns, Tempo 39-101 and Chevron 39-103, which cost around £2·50 a roll. These can also be left white or painted.

Vertically-directional patterns will help lift low ceilings and horizontal patterns help reduce them. If you are considering using the same paper on both the ceiling and walls of a room, do not forget that the paper must have a non-directional pattern.

A patterned vinyl or paper helps enormously to cover-up inevitable finger-marks on stair walls, and this is a part of the house that can take a fairly large-scale pattern. A paper will have a longer life when it has a washable surface. If the paper you like does not incorporate one, many wallpaper firms will add a transparent washable finish for an extra charge. Alternatively, the paper can be treated afterwards with a product such as Fend or one of the matt finish polyurethanes. These do alter the colour but only marginally.

Fabric wallcoverings help to smooth out bumps and look well in old and new houses whether modest or grand. Kantex wall hessian comes in a range of colours and neutrals. A roll six yards long and 36 inches wide costs £4·62. Special non-standard colours can be dyed subject to a minimum order of 457 metres (500 yards). ICI's Dulux Hessian, which costs £6·50 a roll, includes some particularly interesting colours in its range. Laminated Canotex from Sandersons and Slub Folkweave, also 36 inches wide, come in various colours and textures at around £1·00 per yard. Tasso's wallcoverings include other materials such as natural jute, linen and glass-fibre and come in a varied and attractive range of weaves and colours.

Armstrong Cork Co Ltd make a handsome range of paper-backed cork wallcoverings and Robinsons manufacture natural cork wall tiles and panels in superb textures and colours. Cork tiles and panels have the dual advantage of both mopping up sound and insulating against heat loss.

When a rough, old interior of stone, brick or block walls needs repainting, Snowcem, bulked with sand, gives a better and quicker cover than ordinary emulsion paint. It also helps fill the smaller cracks and holes giving a softer, creamier appearance, reminiscent of lime wash, to an old wall. Sandtex and Silexine stone paint, which are slightly textured, are

Continued on page 22

Wouldn't it be nice if your cutlery complemented your dinnerware?

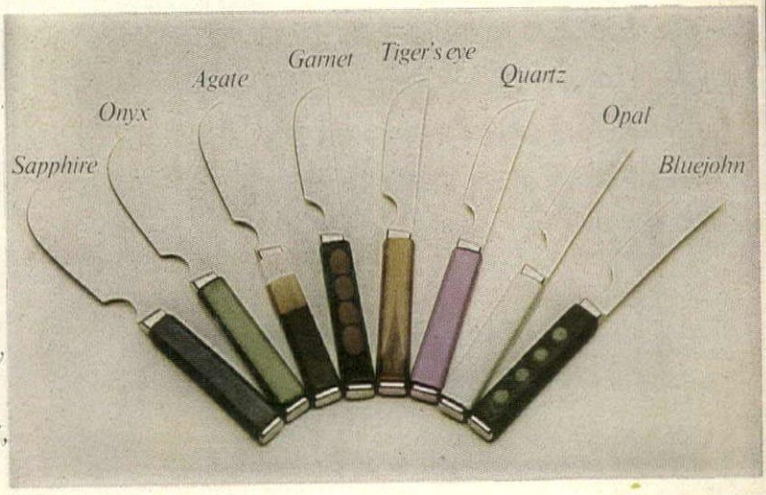
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PAINTS AND WALLCOVERINGS continued

alternatives worth considering as both have a wide range of colours.

Where surfaces are in good condition, it is now possible to use the same sleek, silky finish on both walls and woodwork. Brolac make Vinyl Satin Finish, an emulsion paint which is sturdy enough to be used internally on both woodwork and walls and ICI's new Colour Sheen gives a harder-wearing and more permanent finish. The latter is an oil-based satin-finish paint which is unique in that brushes can be washed out in detergent and water. There is no need for special solvents or brush cleaners, an advantage which makes it particularly attractive to the home decorator.

Polyurethane is an ingredient which has given modern paints considerable extra toughness. Kingston's Diamond polyurethane is probably the toughest eggshell paint available. ICI Dulux Super 3 has Silthane added to give the polyurethane additional flexibility and comes in a gloss finish which is capable of taking the roughest wear and tear demanded of a paint in a kitchen, utility room, playroom and living-room as well as outside the house.

Woolworth's Household range of paints is made by one of the leading paint manufacturers and is outstandingly good value for money.

Condensation

The permanent cure for condensation is continuous low, background heat, adequate ventilation and well-insulated surfaces. Your choice of paint, however, can help. Where there may be steam, matt paints are advisable as glossy ones encourage rivulets. Silexine Paints of Barking, Essex, make Anticon which looks like a standard emulsion but will not peel, blister, flake or discolour under condensation and has an ingredient which checks mould and fungus growth. It is non-drip and comes in six colours as well as white and should look good for years. As a recommendation, it is specified by the Admiralty for HM ships. Pearl Paints Ltd, Treforest Industrial Estate, Pontypridd, Glamorgan, make Seculate, an anti-condensation paint which is used a great deal in industry. This incorporates granules of insulating material giving it a texture which is able to carry—and even absorb—moisture until ventilation can carry it away.

Colour

You should be able to find the colour you want without having one specially mixed. The eighty-eight colours of the new British Standard range are made by most of the large paint manufacturers. Most of them provide a wide range of colours which are available in gloss, semi-gloss and emulsion finishes so that woodwork and walls can be matched. Brolac's Colorizer has 324 colours, Carson's 304 and Robbialac's 300. ICI's Matchmaker range includes 220 and Leyland make over 100. If none of these will do try John Oliver of 33 Pembridge Road, London W11, who make a collection of subtle and exciting shades. So do Coles of Mortimer Street, London W1, who also stock some of the best British and imported wallpapers available.

For really wild, fluorescent colours and glitter finishes go to Grow Chemical Corporation (UK) Ltd, Somers Road Industrial Estate, Rugby, Warwickshire. Where architectural woodwork and plasterwork need gilding, the range to use are Treasure Gold, Liquid Leaf and Treasure Sealer made by Connoisseur Studio (Europe) Ltd, PO Box 647, London W1. These metallic paints come in a range of eight colours and have been used by the world's leading galleries for restoration work including the Tate Gallery in London. These are available from most large department stores, antique and do-it-yourself shops.

For detailed advice on the characteristics and performances of the different paints and their application, the following issues of 'Handyman Which' are well worth looking up in your local library if you are not a subscriber.

November 1971 includes a glossary covering all the different paints and their uses, an analysis of the performance of the different white emulsion paints and a section on the types of brushes, rollers and pads available for applying paint.

May 1972 advises on how to shop for vinyl wallcoverings, has a breakdown of performance and cost of the different wallpaper pastes and another on wallpaper strippers.

November 1972 investigates clear polyurethane varnishes and advises on papering walls. This information could prove very useful even where you are supervising a builder so that you ensure that joints are placed where they are least noticeable.

August 1973 discusses the differences between the new breed of gloss-, satin- and silk-finish emulsions ●



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See the full range of Wrighton kitchen furniture together with a selection of Neff appliances at the Wrighton Showroom, 3 Portman Square, London W1H 0JB (just behind Selfridges). Tel: 01-486 4575, or send coupon for colour brochures and price lists.

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Please send me your colour brochure with details of Wrighton Kitchen Furniture and Neff appliances.

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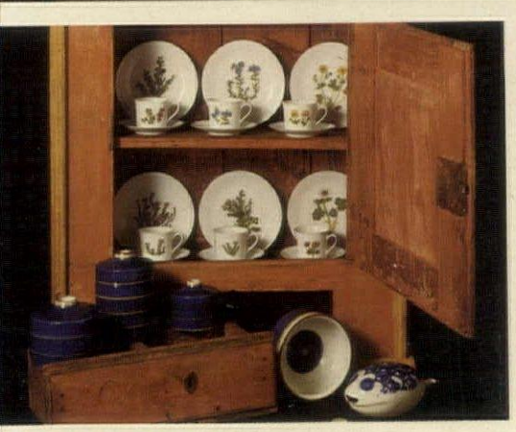
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La Cucaracha Galleries at 6 Halkin Arcade, West Halkin Street, London S.W.1.
We have for sale a fine selection of hand carved furniture each with its own unique character. The pieces cost from as little as £28 to £360, and include wall mirrors, dining tables and chairs, bed heads, cabinets, chests and a variety of other exclusive items. We also supply Adrian Share of Newcastle and Kendal Milne of Manchester.

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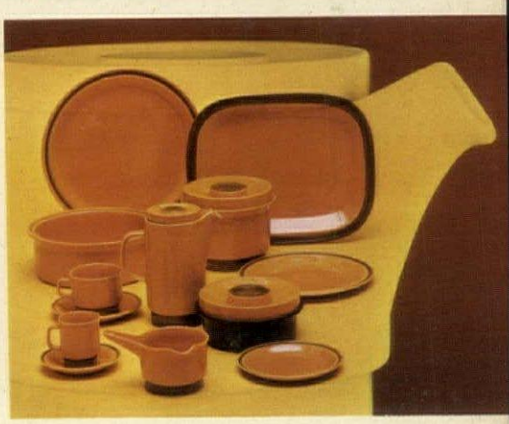
NORWEGIAN MOUNTAIN FLORA

This set brings all the freshness of Norway to your table. There are six mountain flower motives featured, plus printed information on each item on where the flowers were found and painted and with a different flower on each set of cup, saucer and plate, 'Flora' makes an ideal gift for friends and relatives.



EYSTEIN

This versatile set adapts easily to the many different roles required by a young household and provides a full service of tableware for breakfast, coffee, tea, family meals and entertaining.



UNIQUE

As its name suggests, this tableware keeps its individuality whatever the setting, be it for breakfast, coffee, tea, dinner or supper. The set includes every item from cups and saucers to casseroles and salad bowls, needed for successful and attractive meals.

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ANGEN - clear

nno 1763 - on your table today.
l the splendour of the 18th century is to
e found in this complete set of glasses,
hich includes every glass for every
ccasion.

BENNY CHEESE BELL

and board is hand-made and appears in 4 sizes.

SEVERIN - antique grey

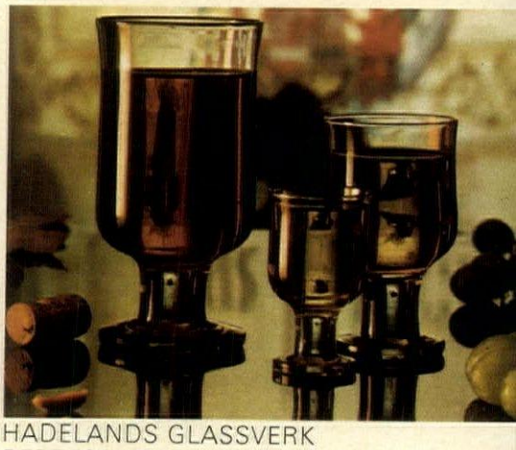
This glassware, ranging from cocktail t
liqueur glasses will enhance and com
plete your table setting.
Design Severin Brorby

HALLING - clear

consists of claret, wine, sherry/port and liqueur glasses.
Design by Willy Johansson







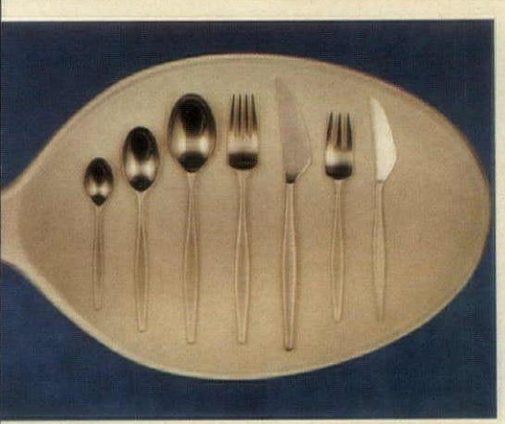
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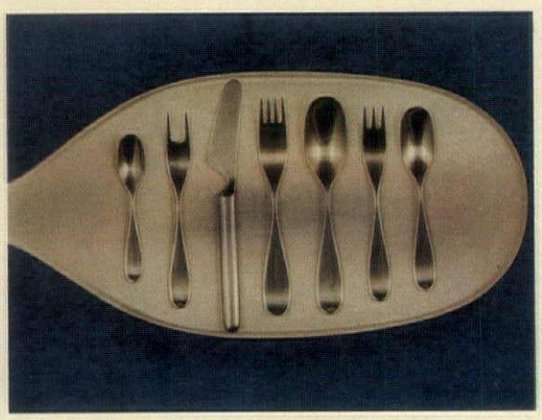
NORSTAAL





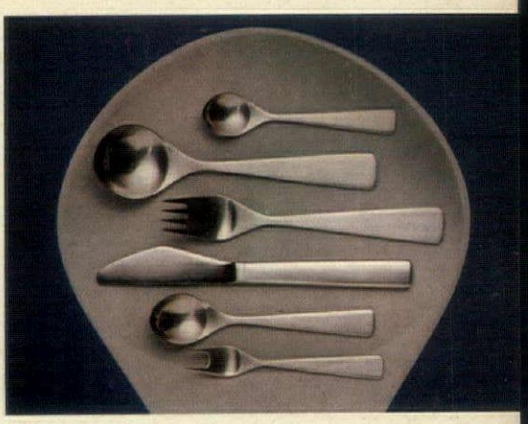
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merican designer, Norwegian product. esult? Aztec – an attractively packed t of cutlery that makes an ideal gift – for our friends, or better still, for yourself.



UNA

Una expresses the elegance and comfort of days gone by – brought up to date by Tias Eckhoff, designer, who has carefully combined classic beauty with the functional requirements of today.



MAYA

This tableware has received the Norwegian Design Centre's award and the Norwegian Industrial Board's award for excellent design and quality, and is the only stainless steel pattern to appear amongst collections in the Cultural Art Museums of Copenhagen, Gothenburg, Oslo, Bergen and Trondheim.

norsk design norway

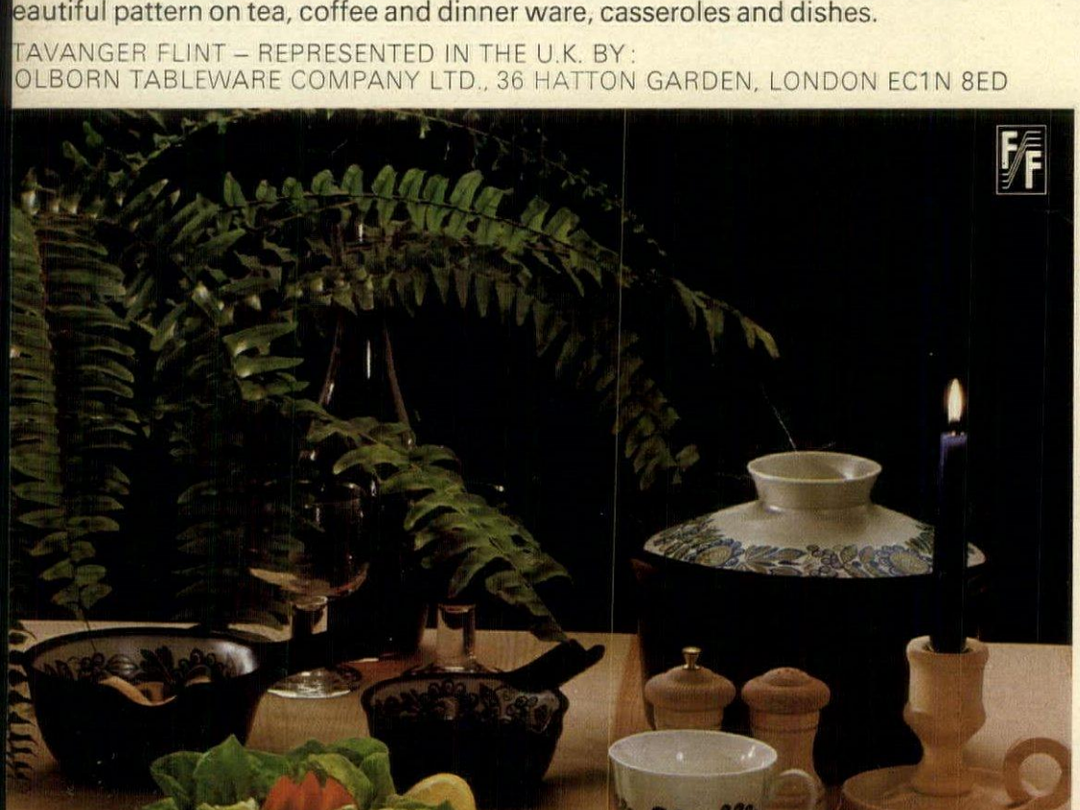
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FINSE

Finse handcraft stoneware, designed by Kare B. Fjeldsaa, features a strong and beautiful pattern on tea, coffee and dinner ware, casseroles and dishes.

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HOLBORN TABLEWARE COMPANY LTD., 36 HATTON GARDEN, LONDON EC1N 8ED



TOR VIKING

This dinnerware and oven-to-table ware from Figgjo Norway comes in a variety of designs, which add a new dimension to table and kitchen.

FIGGJO FAJANSE REPRESENTED IN THE U.K. BY:
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FLORY

Flory is dinner and oven-to-table wa that suits a modern or traditional e vironment.



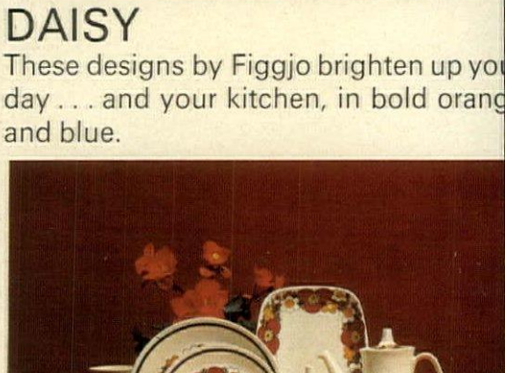
HONEY

This exquisite hand painted dinnerwa and oven-to-table ware has a fres young design which will enhance ar table on any occasion.



DAISY

These designs by Figgjo brighten up yo day . . . and your kitchen, in bold orang and blue.



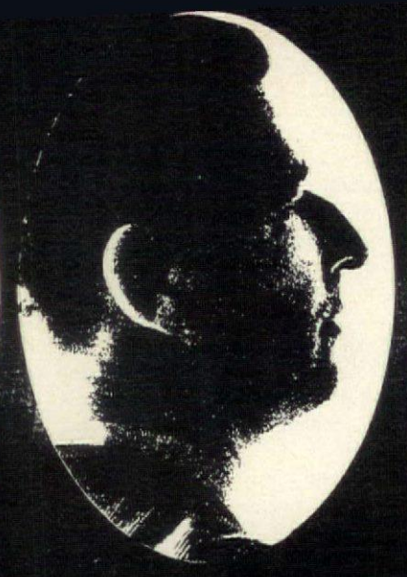
MEXICO

Mexico introduces a whole new mood t dining and adds fresh charm to yo table.



KARE BERVEN FJELDSAA
Figgjo Fajanse-Stavangerflint A/S.

Known internationally for his designs, Kare Berven Fjeldsaa's latest one is called Finse.



WILLY JOHANSSON
Hadelands Glassverk

Willy Johansson has won awards for design – including gold medals at the Triennale in Milan – in many international exhibitions. His latest design for the Hadeland range is Halling.



EYSTEIN SANDNES
Porsgrund-Egersund

Eystein Sandnes is a designer whose awards include a silver medal at the Triennale in Milan. His latest design for Porsgrund-Egersund is Eystein.



TIAS ECKHOFF
Norsk Stalpress A/S.

Tias Eckhoff is the Lunning prizewinner. He has also won gold medals for his designs at the Triennale in Milan, as well a design awards in Norway. May and Una are his two latest designs for Norsk Stalpress.

norsk design is good Norwegian design for today : young taste, new shapes. Fresh design in dinnerware, glass and cutlery ; created for everyone's taste. Informal enough for everyday use. Classy enough for any occasion. Tableware to give as presents tableware to own and to live with. For people who are alive.

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John Barker W8
Civil Service Stores WC2
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That New Shop NW3
The Tableware Centre W1
Thos. Goode W1

ABERDEEN
June (Deeside)
Talbot
Watt & Grant

ANSTRUTHER
Joans Gift Shop

BARTON UPON HUMBER
The China Shop

BARRY
Dan Evans

BIRMINGHAM
Rackhams

BRADFORD
Table Decor

BRAMHALL
Nancy Frank

BRIDPORT
Langford Cooper

BRIGHTON
Hanningtons

BUDE
Thomas Barrett & Son

CARDIFF
Maskreys

CHESTER
Browns

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Roundabout
Williams & Griffin

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T. Edwards

DUNDEE
Forum Interior Furnishings
The Postern Gate

EAST DEREHAM
C. & C. Glass

EBBW VALE
T. Edwards

EDINBURGH
Norway House
Robert Frost
Scandanavian Furnishings

ESHER
The Town House

FRASERBURGH
Maitlands
Thomas Buchan

GLASGOW
Norway House
The Scandanavian Shop
Stockwell China Bazaar

GRIMSBY
Binns

GUILDFORD
Edward Bull

HADDINGTON
Fine Design

HELENSBURGH
The Scandanavian Shop

HONITON
Bettina Merriam

HULL
Robinsons

KINGS LYNN
Harrods of Lynn

KNOWLE
Latymer Two

LEAMINGTON SPA
The Baileys

LEEDS
Peter Jones (China)

LEICESTER
Harris (Centre of Design)

LICHFIELD
F. R. Gray & Sons

LLANDUDNO
Sandbachs

LOCKERBIE
The Post Office

LOUGHTON
China & Glass

MELTON MOWBRAY
I. W. Parry

NORWICH
Elsewhere in Norwich

NOTTINGHAM
Pearsons

PADSTOW
Harbour View Crafts

PERRANPORTH
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SEVENOAKS
Pauline Lovell
Sevenoaks Miscellany

SHEERNESS
Kerrs Emporium

SITTINGBOURNE
Hulburds

SOUTHPORT
Selecta

STENHOUSEMUIR
Norman MacKenzie & Son

STIRLING
Gavins
Thomas Menzie

STORRINGTON
Leatherware

SWANSEA
Eddershaws

TEIGNMOUTH
The Token Shop

TIVERTON
The Token House

TUNBRIDGE WELLS
Kotiki

WALTHAM ABBEY
Rodene Galleries

WILMSLOW
Finnigans

WINCANTON
Wincanton China Shop

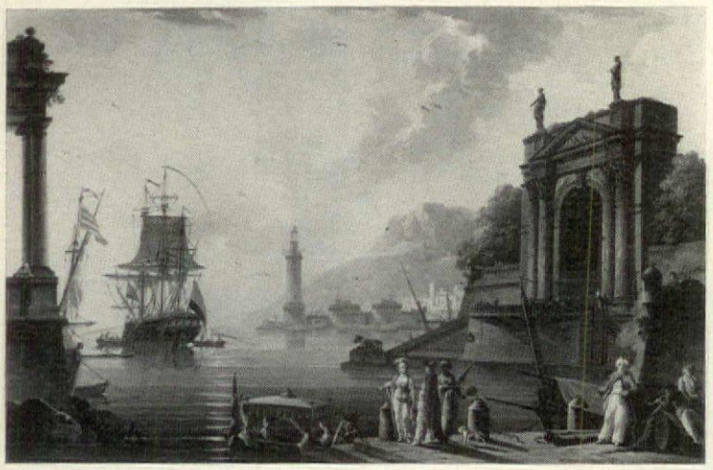
WINDSOR
The Token House

YORK
York Kitchen Designs

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CHRISTINE WYLIE ON

EVERYTHING ANTIQUE



Master paintings

The painting, shown above, of a Mediterranean port scene with ships at anchor, and an archway to the right, is by Charles Francis Lacroix (1700-1782; called Lacroix de Marseilles). Signed and dated 1778, it measures 18 inches by 26¾ inches, and can be seen at the Richard Green Gallery, 40 Dover Street, London W1. Richard Green will be holding their Summer Exhibition of Dutch, Flemish and Italian Old Master Paintings from 30th May to the 29th June.

Antiques Fair

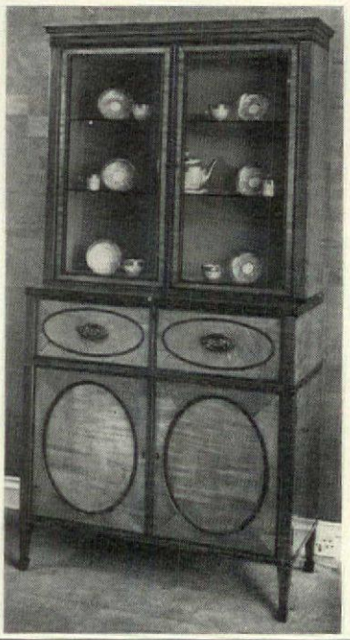
H R H Princess Margaret will attend the Charity Preview of the second international Antiques Fair at Earls Court on June 7th.

The evening, which is in aid of Action For The Crippled Child, includes a champagne reception and auction conducted by Peter Wilson, Chairman of Sothebys.

The Fair will include exhibitors from Holland, Belgium, France, Germany and USA and will be open to the public from June 8th to 18th (from 11.30 am to 10.00 pm) including Sundays (from 2.00 pm to 7.00 pm). Price of admission plus catalogue, £1·00.

Hardwood cabinet

The late eighteenth-century *secretaire* cabinet, shown below, is made of honey-colour hardwood. It measures 78½ inches high and 40 inches wide. This is just one of the antique pieces from a fine selection at Glaisher and Nash Ltd, Lowndes Lodge, Cadogan Place, SW1.

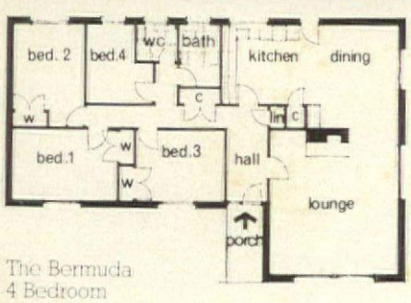




Carpet collection

'The Hunt', traditionally depicted on Persian miniatures, has been chosen as the subject for this hand-woven, pure silk, Persian carpet, which is from a collection by Leon Norell of 10 Devonshire Row, Bishops Gate, London EC2. Imported from Persia, the carpet took more than a year to make and shows the king and his courtiers at the hunt. Sizes range from 5 feet by 3 feet up to 35 feet by 18 feet; prices from £1,000 to £1,800.





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SHOPPING

IN SEARCH OF MORE ANTIQUES

Pot-pourri

The Minton pot-pourri illustrated below, which costs £245, is just one of a fine and varied selection of English and continental antique porcelain at Gerald Sattin of Burlington Arcade, London W1. There are some pretty Minton cups and saucers at £18·00, and splendid Chamberlain's Worcester armorial plates at £185 each.

Gerald Sattin also offers a wide selection of Georgian glass, ranging in price from £8 to £80, and some interesting pieces of eighteenth- and nineteenth-century English silver. All items are guaranteed and mostly in perfect condition.

Walnut chest

We show, at right, a William-and-Mary walnut chest-on-stand from a large collection of antique furniture at Murray Thomson, 477-479 Finchley Road, London NW3.

Murray Thomson have a constantly-changing selection of antique and Victorian furniture and are always worth a visit.

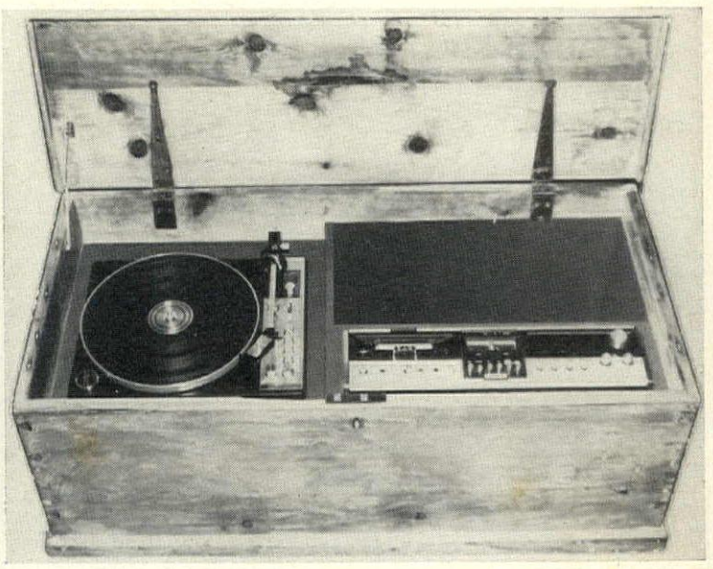


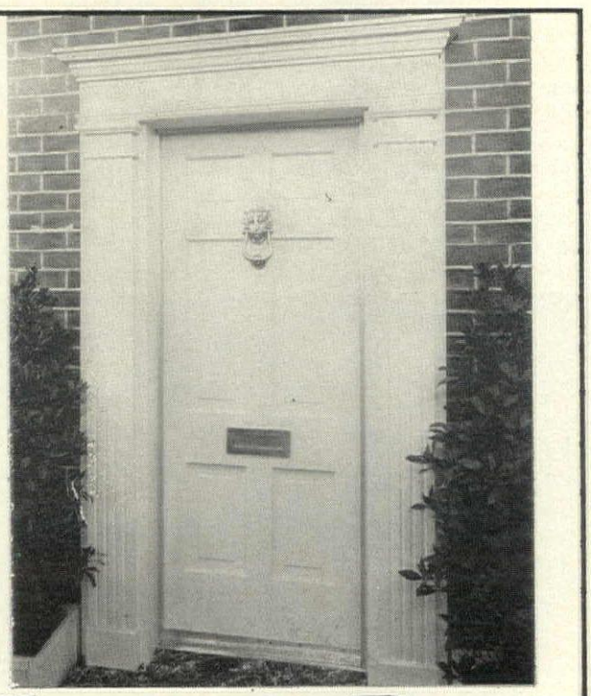


Hidden sound

The stripped, pine chest, circa 1900, shown below, housing a high-quality turntable with stereo tuner-amplifier and stereo cassette system, costs about £289 from the Sound Studio at 33-35 Camden Road, Tunbridge Wells, Kent. They are particularly adept at blending period furniture with stereo equipment.

They also effect very good disguising schemes for those who would rather not be aware of their sound equipment.



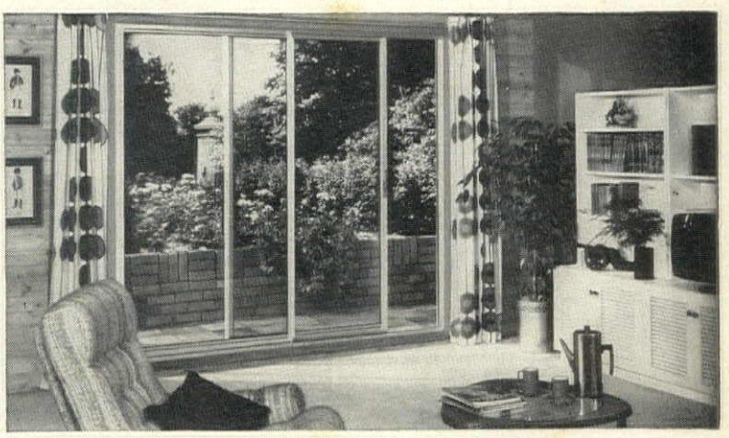


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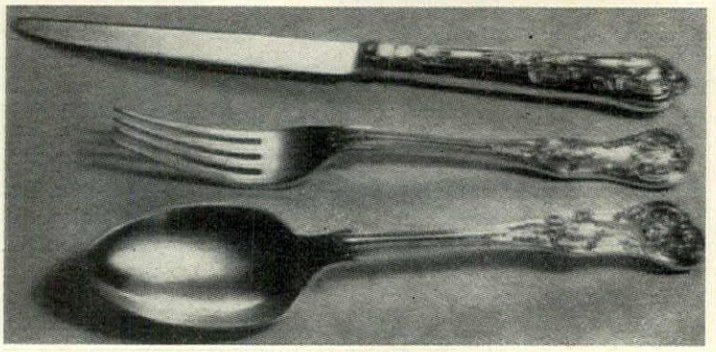
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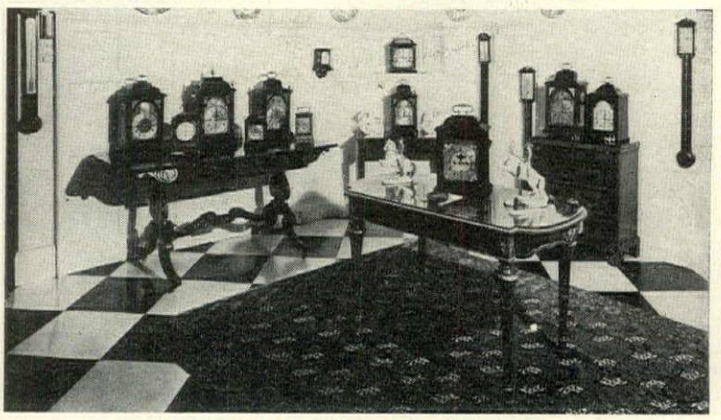
SHOPPING

FOR EVERYTHING ANTIQUE



Silver old and new

Shown above is 'Queens' cutlery with shells and foliage in relief, a pattern first used in about 1825, and available in hand-made, modern silver from the Tableware Centre, 50 Burlington Arcade, London W1. The Tableware Centre, who have over 150 patterns of cutlery, have the original 'Queens' set in stock. This was made in 1834, in London, and consists of 137 pieces, in a mahogany brass-bound chest, and costs about £3,500

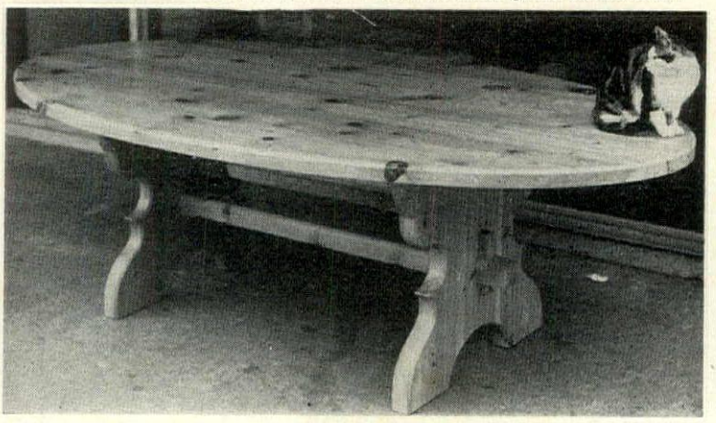


Two hundred years of clock-making

Meyrick Neilson of Tetbury Ltd, in conjunction with the British Antique Dealers' Association Festival 1974, are holding an Exhibition of 200 Years of English Clockmaking at Avon House, Market Place, Tetbury, Glos, 3rd to 29th June.

The display of the exhibits will be a feast for the eyes of the connoisseur and layman alike and will include clocks, by eminent London makers, that have been cherished over many years.

The photograph above shows various bracket clocks in the Meyrick Neilson showrooms at Tetbury, well representative of the type of clocks that will be on view at their June exhibition.



Pine line

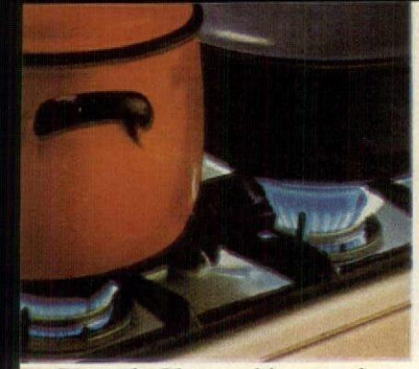
Sophistocat, at 192 Wandsworth Bridge Road, London SW6, specialize in unusual and interesting merchandise and have an ever-changing stock of hand-worked, pine furniture. A particularly good example is the oval table in our picture, which measures 8 feet by 4 feet, seating up to ten people, and costs approximately £159·50. Sophistocat will make furniture, to order, to almost any design or specification. Their workmanship is of a very high standard. Whilst their speciality is pine—particularly old pine—they also work in a variety of other woods.



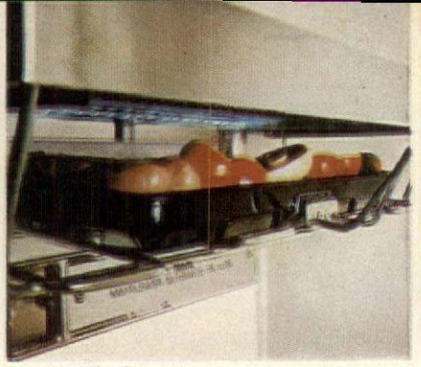
A fierce independence of style, summed up in a panorama of art deco and a woman in a man's suit. She started the revolution, and today's male continues it...in Tonik, the world's most beautiful cloth.

Tonik* BY DORMEUIL

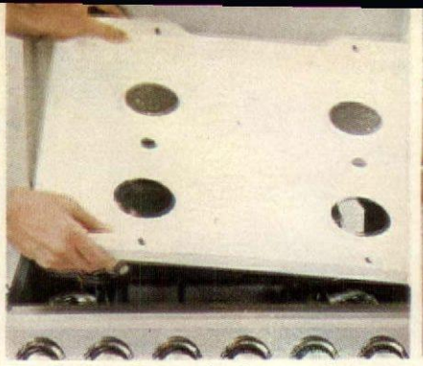
THE MOHAIR CLOTH FOR MEN



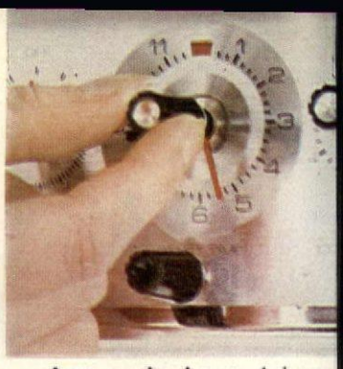
Control. If something needs turning down, gas obeys you at a turn of the tap. Instantly—and there's no left over heat.



Grill. Gas gives you spacious, evenly-heated grills. It's high-level too, so you can see what's cooking at a glance.



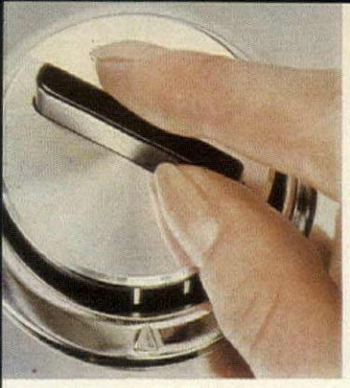
Convenience. And gas cookers these days are so easy to clean—fittings lift off and you just wipe the enamel down.



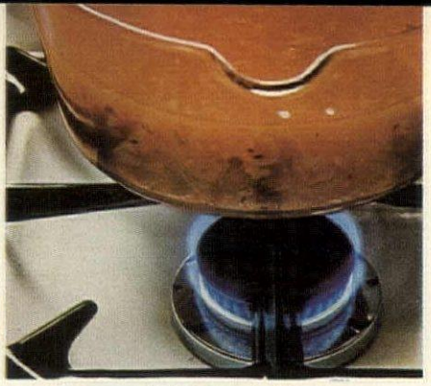
Automatic timer. A boon working girls. It switches the oven before you get hom gives you more time to relax.

High Speed Gas puts you





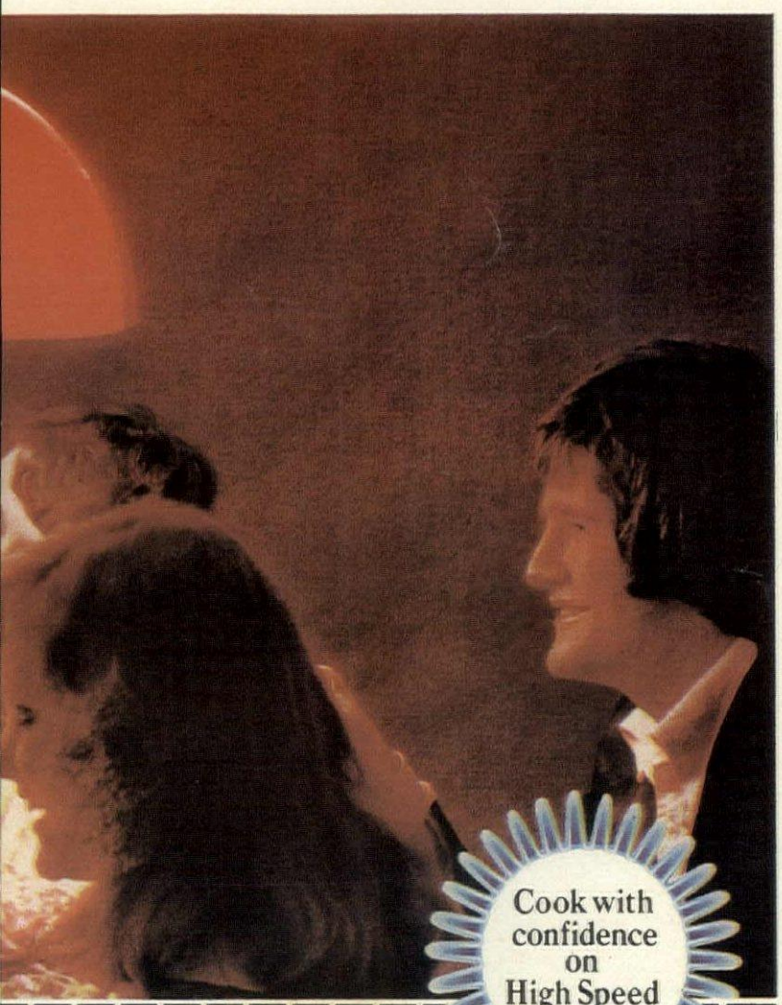
ghts instantly. Today's new s cookers are simple and con- nient to light. Grills, ovens d hot-plates all light instantly.



Simmer. With special taps you control the flame—and therefore the heat correctly. Just right for your home-made soups.

n control

(no matter what's cooking)



British Gas (436), 326 High Holborn, London, WC1V 7PT.

I'd like to learn more about the new gas cookers. Please send me your free, colour booklet.

NAME_____

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TEL _____

BRITISH GAS

BARBECUES

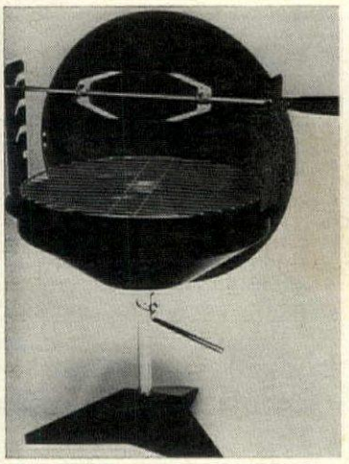
WELL-TURNED MEALS



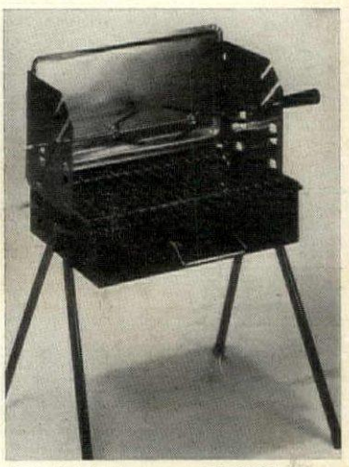
Mobile barbecue, by Dalson of Australia, fitted with windshield and spit, from £32·00 (spit motor and barbecue accessories also available) from Heal's



'Partycue' by Mayfield Industries, with adjustable grill and battery-driven rotary spit, about £100·00 from Ken Barrington, Great Bookham, Surrey



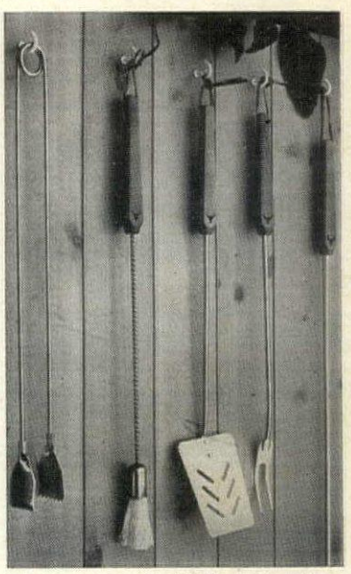
'Camping' barbecue, model 1100, by Finn-Lucifer, detachable stand, for grilling, spit-roasting and smoking, £8·15 from main stores



'Handy' barbecue, model 1140, by Finn-Lucifer, battery-motored for spit-roasting in vertical position, £4·40 from main stores



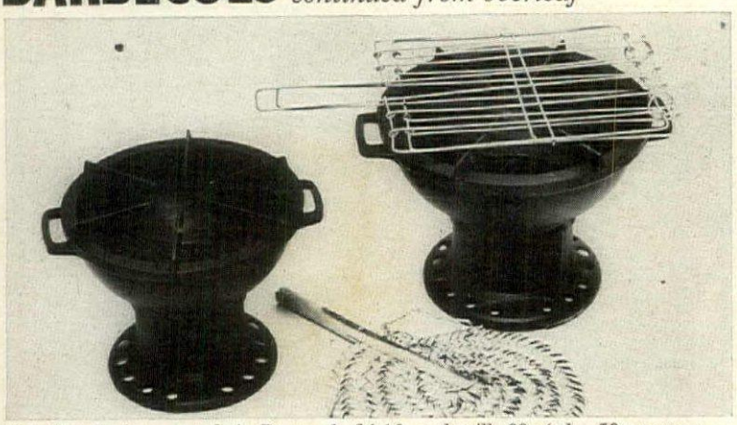
'Melnor' electro-grill, self-cleaning cooking bed of 'Bar B Roks', with temperature control, £89·00, (rotisserie motor and spit are optional extra), from Harrods



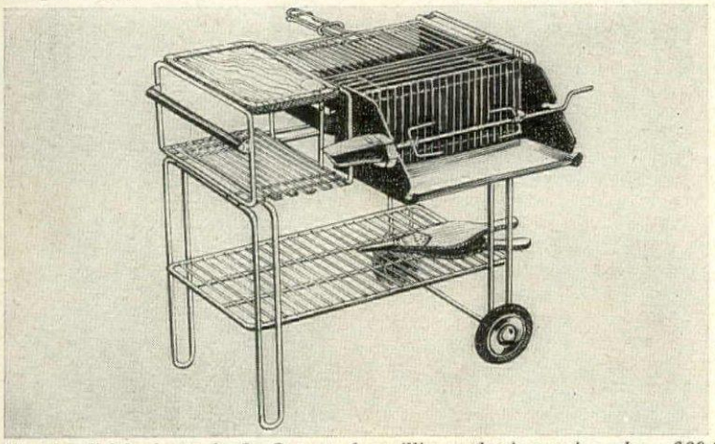
Barbecue tools by Skyline, chromium-plated steel with hardwood handles, £5·25 for a set of fork, turner, skewer, tongs and brush, from main stores

More overleaf

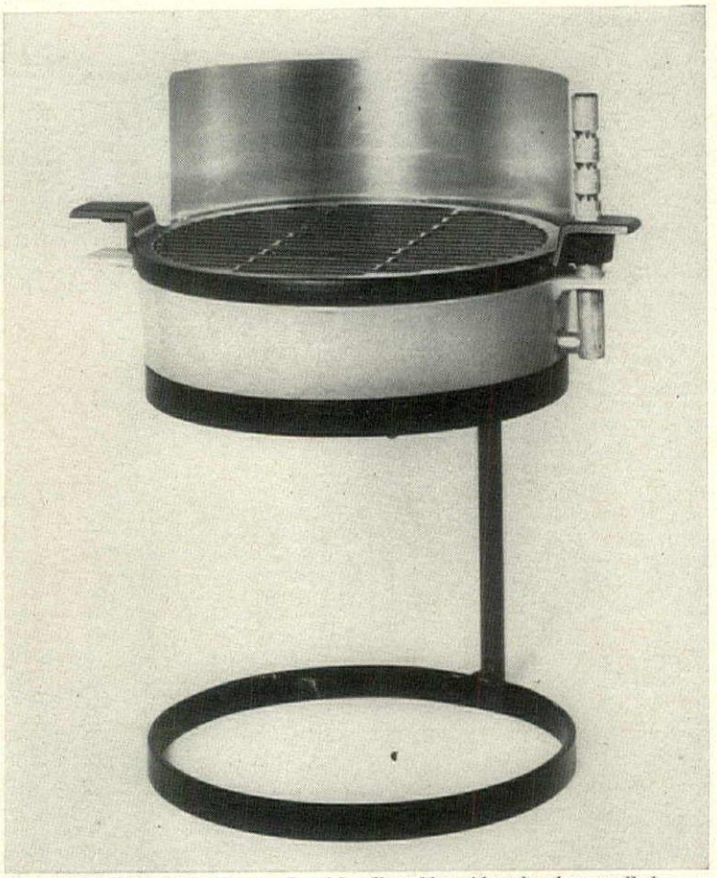
BARBECUES *continued from overleaf*



Cast-iron barbecue, made in Portugal, £4·16, and grill, 60p (plus 50p postage and packing), from Cucina, 8 Englands Lane, London NW3



'Brochardin' barbecue, by Le Creuset, for grilling and spit roasting, about £60·00 (bellows included), to order from Liberty, Regent Street, London W1



Compact grill, made in Denmark, with adjustable grid and red-enamelled bowl, £28·00, from Heal's, 196 Tottenham Court Road, London W1

Footnote *For those who want to use a barbecue only on very rare occasions, it is possible to hire one for as little as £3·60 for forty-eight hours from Hire Service Shop branches. (Head office: Essex Road, Acton, London W3)*

You want a Hayter

Look in the latest Yellow Pages for your local Hayter Authorised Selling Agent

(Under Lawnmowers)

Or write today for his address & Hayter's Colour Catalogue

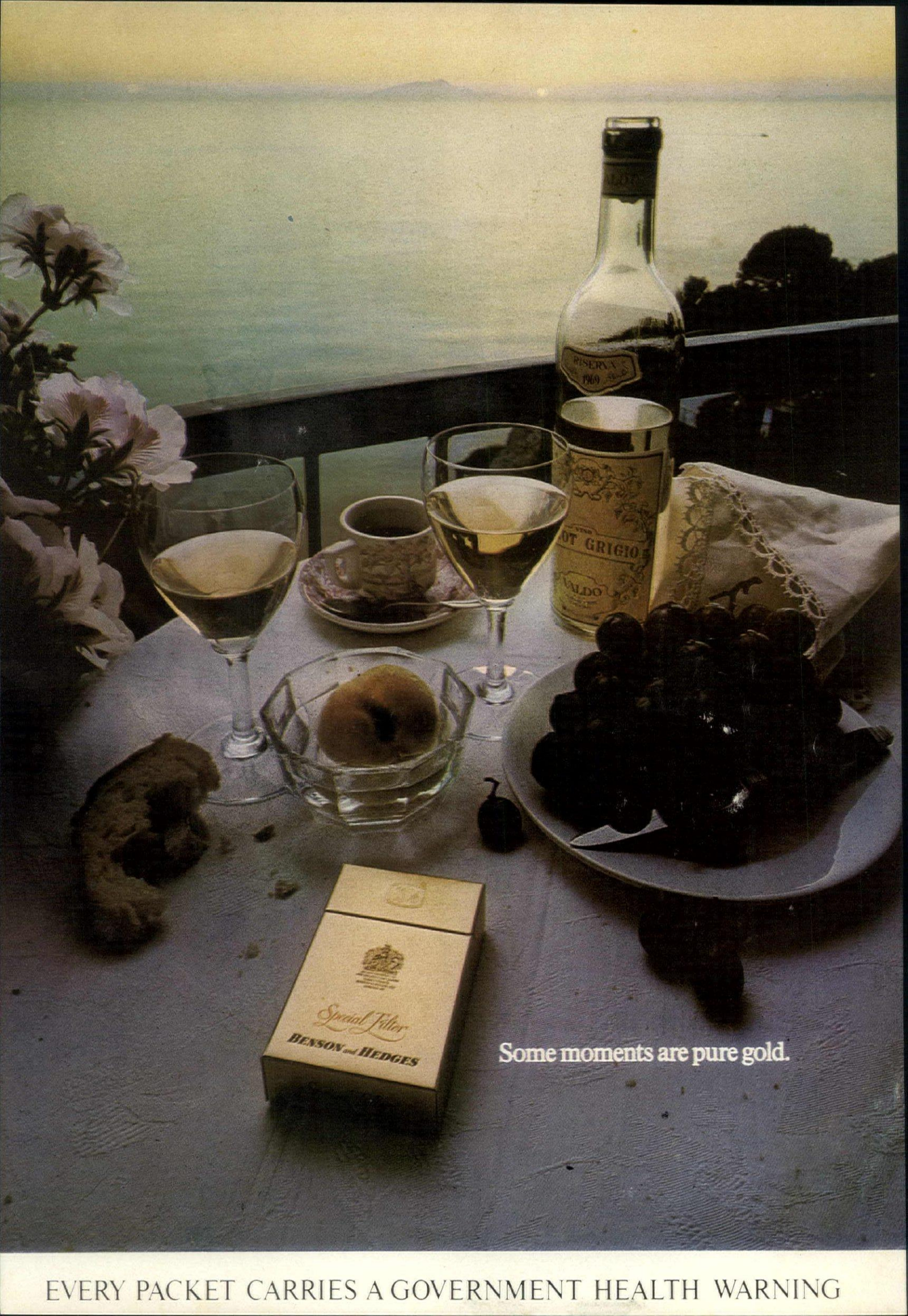
The Harrier, the new-generation self-propelled rotary that gives a clean banded finish to any lawn, with two-speed roller drive and 19″ turbo-vacuum cut for mowings, leaves and twigs.

The Hayterette, the famous rotary that gets tough with the rough in all weathers, tops off lawns too. Quiet easy-start engine, hinged safety blades that cut an 18″ swathe, stowaway handle.

Hayters Limited, 142 Spellbrook Lane, Bishop's Stortford, Herts. CM23 4BU
Tel: Bishop's Stortford (STD 0279) 723444

Hayter

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These supremely handsome doors have the power to literally transform a room.

Instead of bricks and mortar, heavy window frames or old fashioned French windows, there's light, beauty and an incredible feeling of spaciousness.

And while this could be said of most patio doors, it's specially so in the case of Solair (which are, by the way, the most popular).

The elegant design obviously has a lot to do with it. The slender aluminium frames never intrude. They simply complement the glass. The enormous choice you can make – any of 20 standard sizes, right up to 20 ft. x 8 ft. And the quality of the glass itself, ¾ in. hermetically sealed double glazed panels made from ¼ in. float glass.

All the panels are fully weatherproofed with neoprene strip and siliconized wool pile. And they're also completely, and permanently proofed against dust, air and water infiltration.

The sliding panels have adjustable pre-lubricated rollers, performing silently, and smoothly on stainless steel track.

And finally, the cost.

In fact, Solair Patio Doors are remarkably sensibly priced.

On closer inspection, you'll be able to see that too, at any of the stockists listed opposite. Or simply fill in the coupon below.

To: Hillaldam Coburn Ltd., Red Lion Road, Tolworth, Surbiton, Surrey.
Please send me full details of Solair Patio Doors.

Name _____

Address _____

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HG/6/74

Hillaldam Coburn Ltd
The Sliding door people.

Now see where to buy Solair

ABERDARE
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ABERDEEN
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ALTON
Phillips (Alton) Ltd.
ANDOVER
F. J. Reeves (Andover) Ltd.
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Gosletts

47-48 Berners St. (off Oxford St.)
London W.1. Tel: 01-637 0404/7

and at 63 Central Road, Worcester Park, Surrey. Tel: 01-337 8685

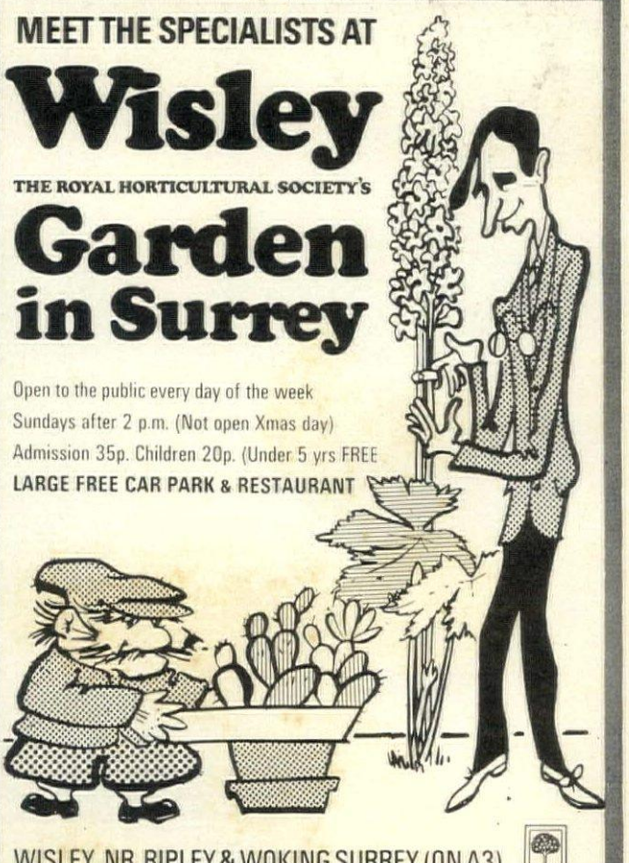
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NORTHERN LIGHTS

A round-up of Norwegian merchandise which is currently available in this country, with more shown on page 42



'Pompeii' range of hand-painted stoneware by Figgjo. Prices range from about £1·75 for dinner plate, £1·95 for frying pan and £5·75 for 3-pint casserole. Stockists from the importers, John Jenkins, Bath House, 57 Holborn Viaduct, London EC1



'August' design earthenware by Stavanger. Stockists and prices from the importer, Holborn Tableware, 36 Hatton Gardens, EC1



Patterned pewter holloware by Finn Hagness. Inquiries to Scandinavian Suppliers, 171 Ilderton Road, London SE16



'Eystein' range, by Porsgrund-Egersund, including a coffee set, tea and dinner service. Inquiries to Scandinavian Suppliers



'Saga' glasses, by Hadeland. Imported by David Washington, to order from Thomas Goode, South Audley Street, London W1

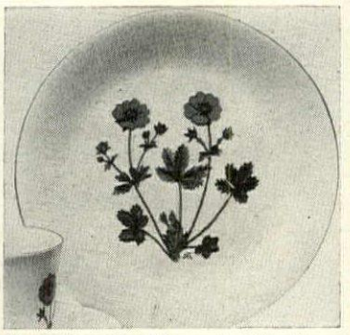
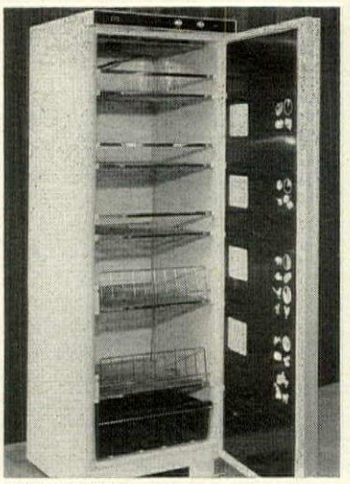
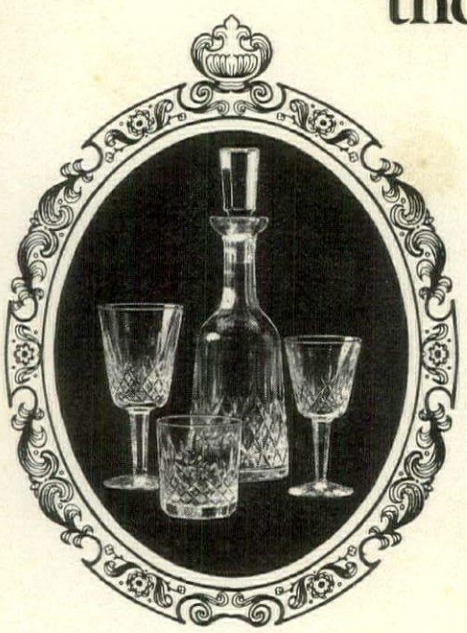


Plate from the 'Mountain Flora' range, by Porsgrund. Cup, saucer and plate, about £3·09. Inquiries to Scandinavian Suppliers



Model 6435 upright freezer by ITT, costs about £190·50. Stockists from ITT, Radlett Works, Colney Street, St Albans, Herts.

Some beautiful thoughts...



... a marriage ...



... a birth ...



... a christening ...

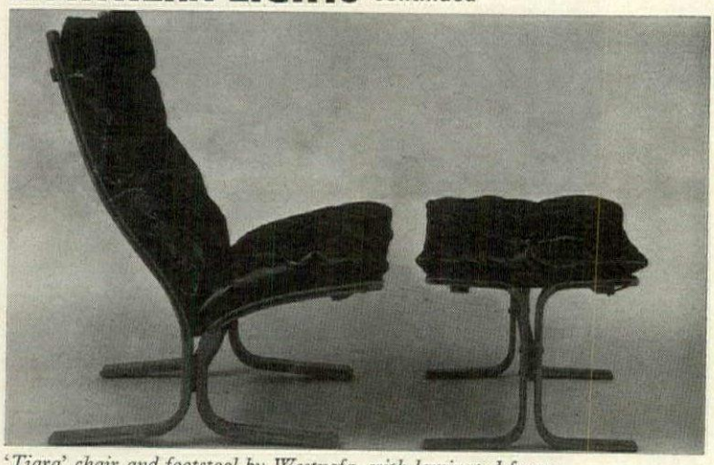
...for wonderful occasions!

Waterford Glass is lovely to live with

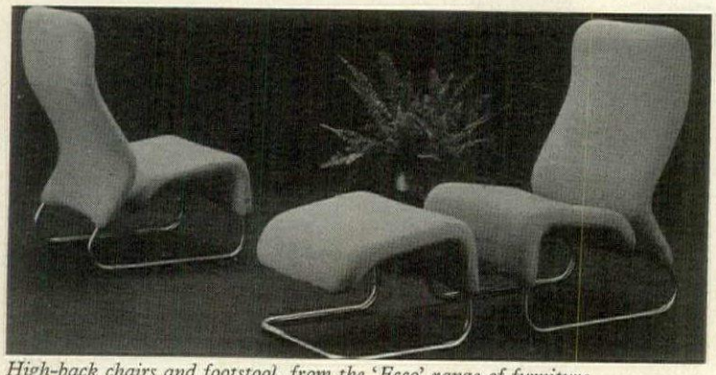
See the whole range at The Waterford Crystal Centre, 15-18 Rathbone Place, London, W1P 2DH, before placing an order with your retailer, or write for a list of stockists. Distributors: J. Wuidart & Co. Ltd. Phone 01-636 7581.


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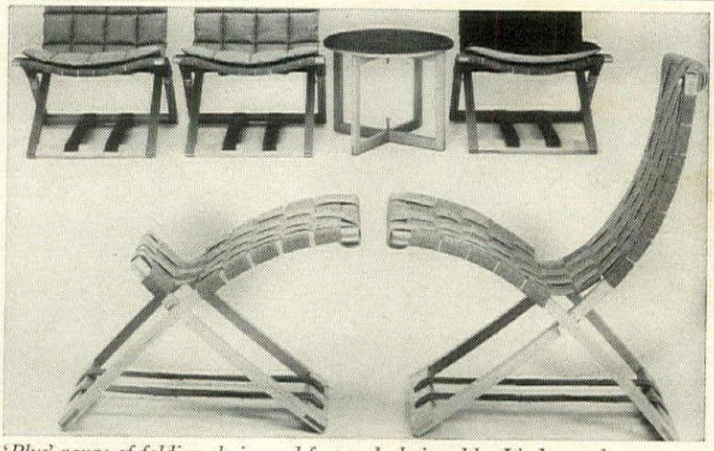
NORTHERN LIGHTS continued



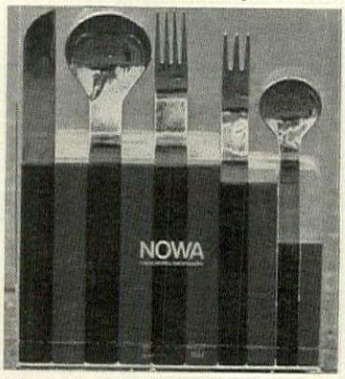
'Tiara' chair and footstool by Westnofa, with laminated frame. Chair, from about £115·00, footstool, about £60·50. Stockists from Westnofa, 24 Rathbone Place, W1



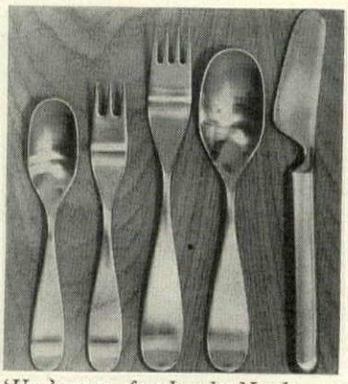
High-back chairs and footstool, from the 'Ecco' range of furniture by Hjelle, with tubular steel frame and upholstery in stretch fabric. Inquiries to Oscar Woollens, 421 Finchley Road, London NW3



'Plus' range of folding chairs and footstool, designed by Lindau and Linderkrantz for Westnofa. From about £45·00 for the chair, £37·94 for the footstool. Stockists from Westnofa



'Nova' range of stainless steel cutlery by Geilo Jernvarefabrikk, in 5 different colours. £1·00 each item except for teaspoon which costs 70p. From Heal's



'Una' range of cutlery by Norsk Stalpress. Six-piece place setting costs £9·70. Available from Heal's, 196 Tottenham Court Road, London W1

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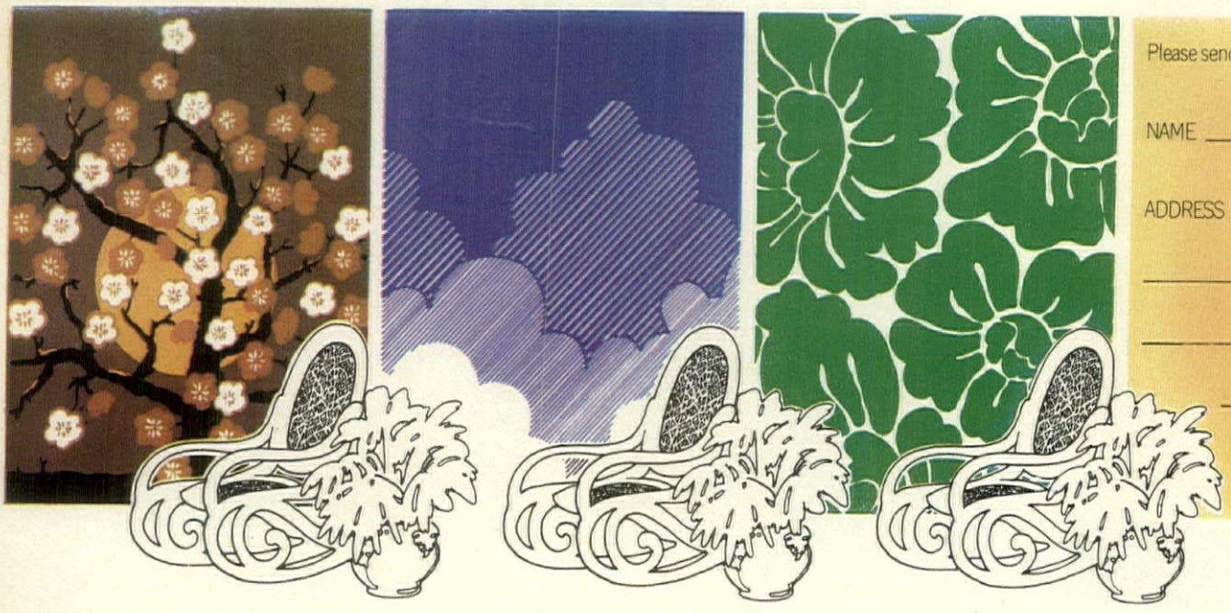
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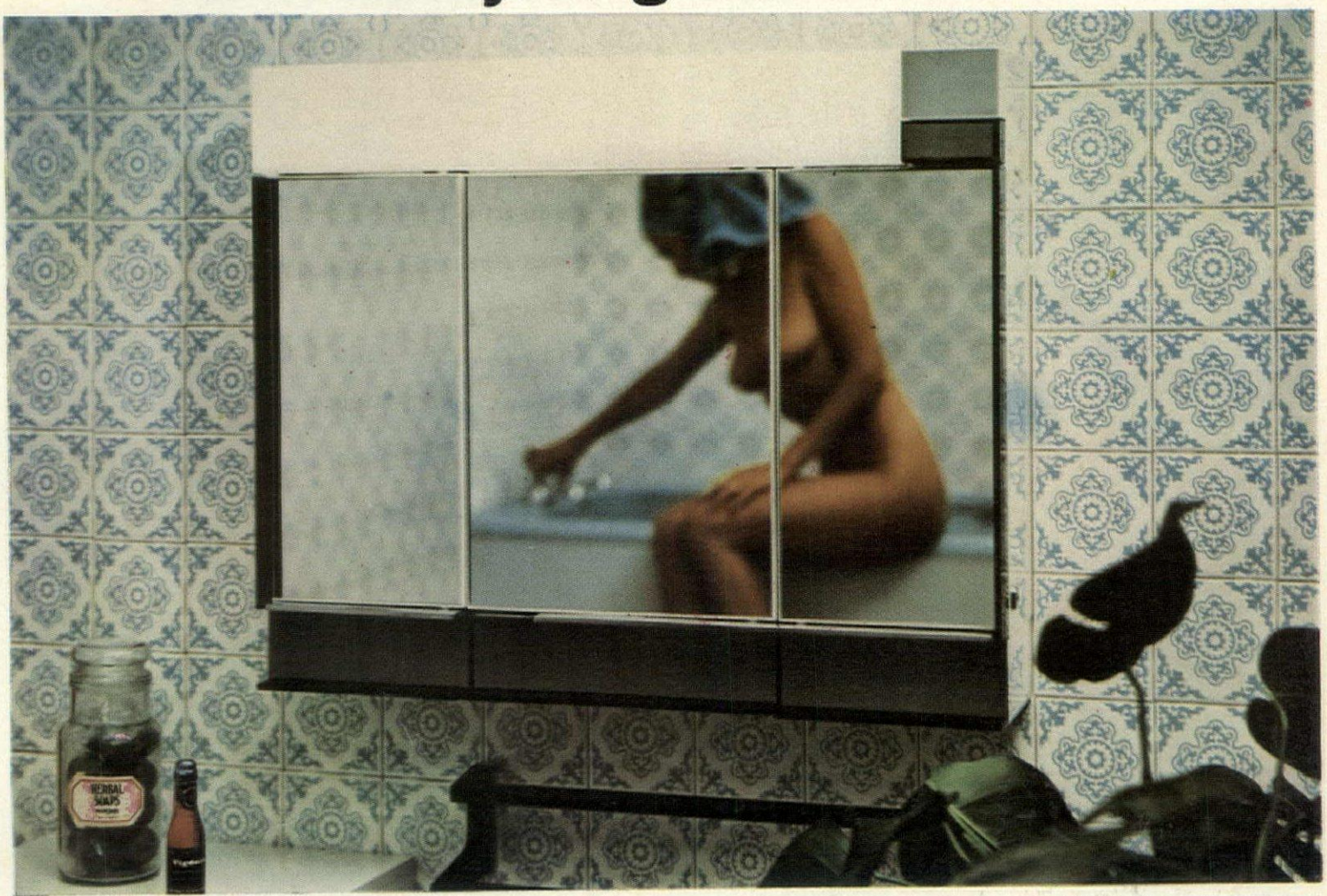
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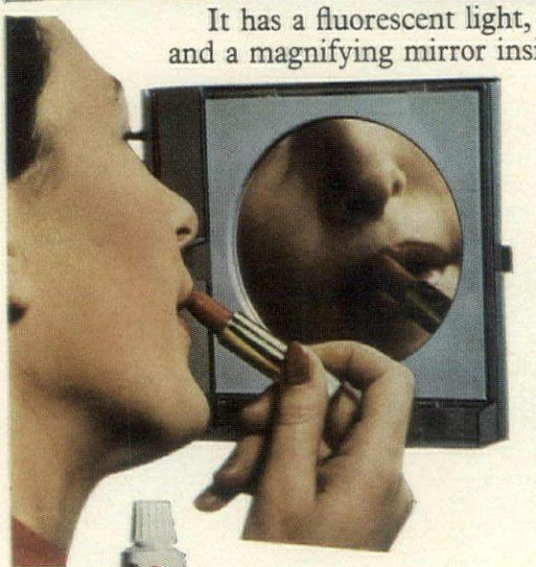
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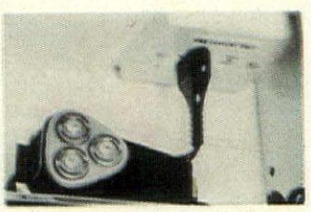


It has a fluorescent light, mirrored doors and a magnifying mirror inside for making up.



Adjustable shelves to accommodate all sizes of bottles.

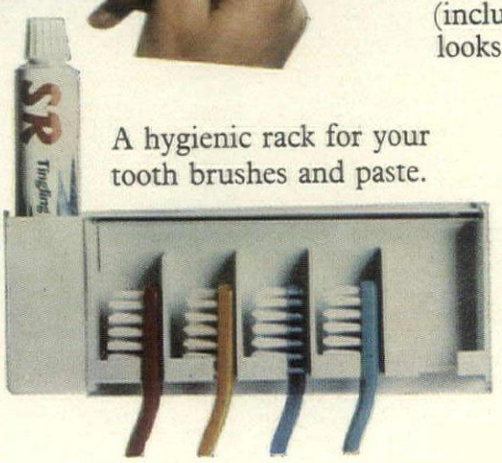




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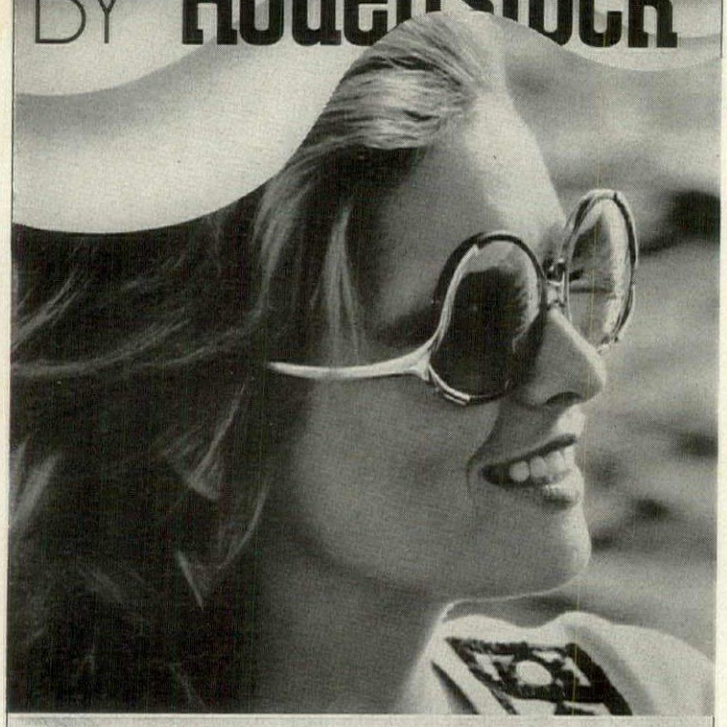
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To Sommer Allibert (UK) Ltd., Berry Hill Industrial Estate, Droitwich, Worcs. WR9 9AB

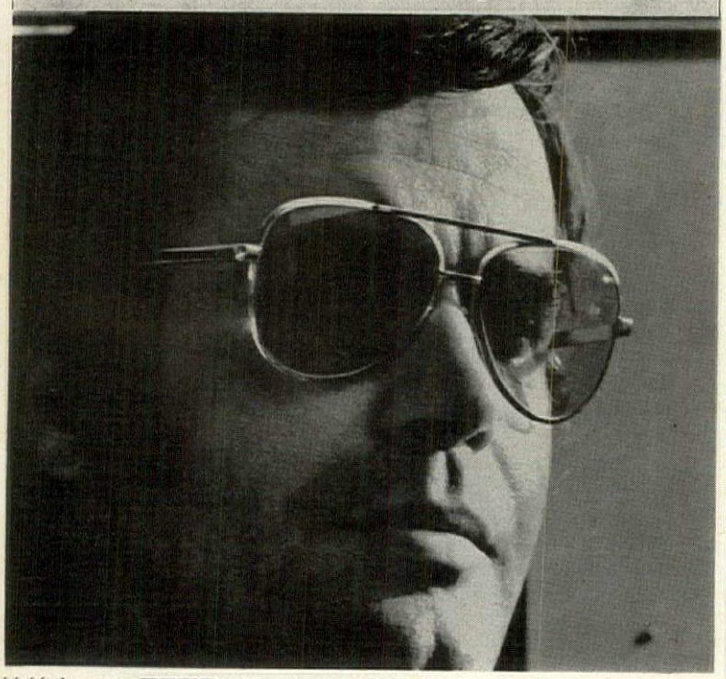
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BUNGALOWS AND SEMI-DETACHED HOUSES

HOTTING IT UP AT HOME

BY JOYCE LOWRIE, ARIBA

HEATING bungalows and semi-detached houses with two, three, and four bedrooms is relatively easy as there is such a wide range of possibilities. Systems which are both economical to run and to install, as well as being space-saving, are available for whatever type of fuel you decide to use.

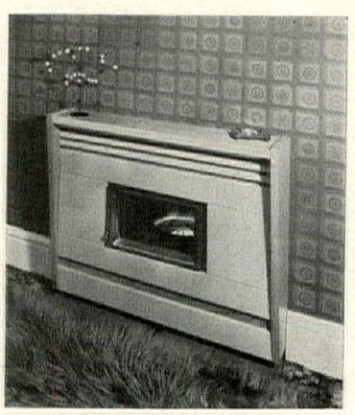
If a house already has a chimney, it is worth considering whether its flue could be used in the central heating system. This could mean using one of the simple-to-install solid fuel, oil- or gas-fired back boiler/radiator systems. Or, if you want to block the fireplace off completely, there is still the possibility of using the flue itself if you site the boiler against the wall backing on to the chimney-breast. This may not be worth doing if you are having a gas-fired boiler unless it suits your layout particularly well, as balanced flue versions can be sited against any outside wall. Most oil-fired boilers do require conventional flues and there is no question that there is an improved performance from the better insulation of a traditionally built chimney than from the sort of prefabricated asbestos cement or block flues that are attached to the side of a house. However, unless the house has been recently built, the flue will need to be lined.

If you like a coal fire, Baxi Open-Fire Central Heating is worth looking into. The new Baxi Radiator output boiler No 2 has an output of up to 30,000 BTU. It can be fitted behind the Baxi Burnall fire which works on the underfloor draught principle—the fire being controlled by an air control lever which regulates the amount of air admitted to the fire. Or it can be used with the Baxi Phantom which has a rotary fan built into its front which enables it to burn all fuels, including smokeless ones, with a bright, glowing flame. Here the fan setting gives you control over the fire's burning.

For larger rooms which would need more radiators, there are the new Smoke Eater closed stoves, such as the Rayburn Prince 101 and 301 and the Parkray Coalmaster which, as a result of a secondary combustion chamber, can burn cheap bituminous coal smokelessly and may be used in a smoke-free zone. If you are around to refuel only mornings and evenings, hopper-fed anthracite stoves are a good alternative. There is the new Trianco TGH1 and the outstandingly handsome range of Pither stoves. The great virtue of solid fuel stoves is that even when they are turned down to slumber, the house never becomes completely cold.

The Trianco THB10 oil-fired back boiler has an output of 34,000 BTU and, although it does not have a radiant heating panel to provide a visual focus, there is an electrically-lit panel which gives a flame effect, and the room is heated by convection only. The particularly elegant Waterford Firefly has an output of 37,400 BTU. This incorporates a radiant panel to warm the room and has six control positions, making it highly versatile in operation. The Fiesta comes in three output sizes—38,600 BTU, 45,500 BTU and 52,100 BTU—offering higher outputs than any of the others. With the Fiesta the glowing flames of the boiler fire are seen through a glass door which forms its central panel and this provides radiant heat in addition to the convected heat which comes from the unit itself. All these back boilers modulate smoothly and silently between high and low fire, matching the demand asked of them by the thermostat setting. They are all designed to slot into an existing fireplace cavity. The water and oil connections to the boiler unit can usually be hidden within the chimney-breast.

The gas-fired back boilers are rather more flexible in that you can use the boiler section by itself, the fire on its own or have



'Fiesta' oil-fired backboiler, by Artitex, will fit into almost any standard fireplace

Continued on page 46

If you can't be warm when you want to be warm, it's real central heating you need.

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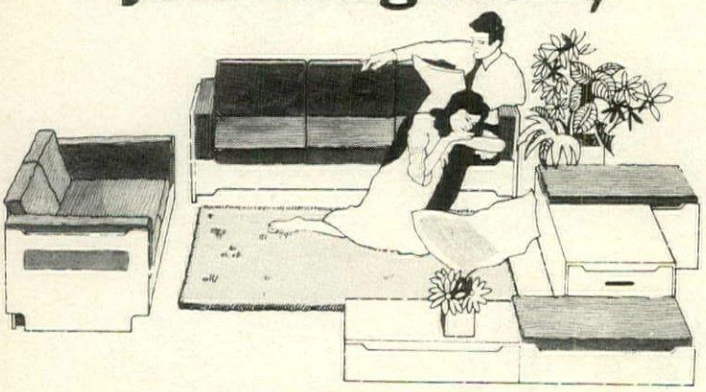
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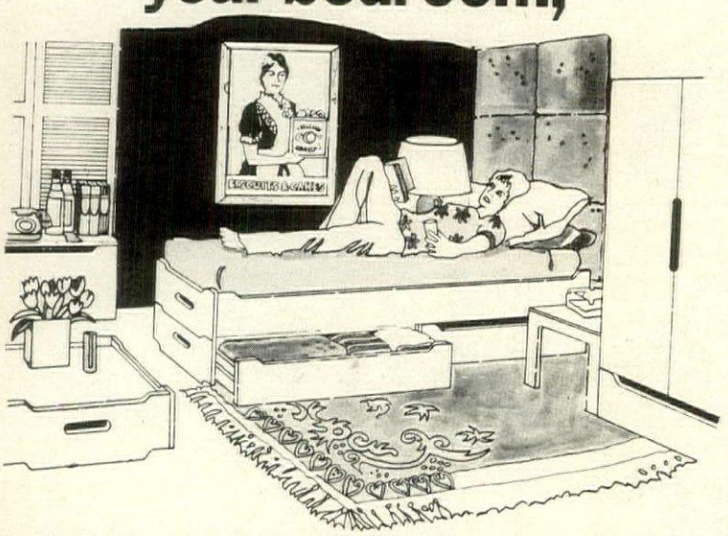
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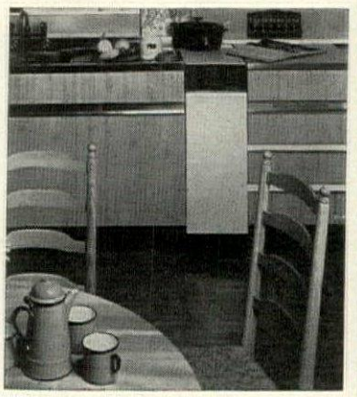
HOTTING IT UP AT HOME continued from page 44

them both on at the same time. The Maxolympic '20' has an output of 20,000 BTU which would be sufficient for a small bungalow or semi-detached house with a single living-room and two bedrooms. The Baxi Bermuda 572, with an output of 40,000 BTU, comes with four different and all handsome fascias: stainless-steel, pearl-white, slate-green (which need to be set in some kind of surround) and a teak version which has a horizontal emphasis and is designed to be used without an additional surround. The New World Stowaway has the same output with a pleasantly-designed teak case. Glowworm have produced a new version of their Majorca model in an attractive teak and metal case which needs no further surround. The boiler rating again is 40,000 BTU. This firm do a particularly attractive range of panel radiators which are only half-an-inch thick, the slimmest you can buy, with a narrow ribbed face.

Another way of preventing boilers taking up valuable space in the kitchen is to choose one of the wall-hung models which can be placed anywhere in a house or garage so long as it is against an outside wall. Most of these wall-hung types project less than twelve inches which means they can line up with wall-hung cupboards or be tucked away wherever it is convenient.

The Aga A50 wall-hung boiler has a heat output of 52,500 BTU, and the new Gemini one of 50,000 BTU, their small balanced flues requiring only one brick to be removed from the wall for installation. The New World boiler has an output of 50,000 BTU and is the only wall-hung type available in a version with a conventional flue. The Glowworm Space Saver is the first ever wall-hung boiler with range-rated outputs and comes in three sizes—38,000 BTU, 50,000 BTU and 75,000 BTU—all of which fit into the same compact casing.

With such competition the floor-standing boilers have become much more space-saving than they formerly were. The Wilson Gas Boiler packs its power into a unit less than 12 inches wide yet comes in three different outputs: 39,000 BTU for three-bedroomed houses, 53,000 BTU for four-bedroomed houses and 70,000 BTU for houses with more or larger rooms. Built to coincide with standard worktop height and with a balanced flue running straight out at the back, it merges inconspicuously with other kitchen fittings. The Vulcan Continental is small enough to slide under a standard worktop and is available with either a conventional or balanced flue. It comes in two output sizes, the 30/40 giving 40,000 BTU, and the 45/60 giving 60,000 BTU. Thorn have produced four new slim gas boilers available with both conventional or balanced flues. The smaller two—M42 (42,000 BTU) and M54 (54,000 BTU)—again are just under 12 inches wide, with a top working surface of 35½ inches. The larger pair—M74 (74,000 BTU) and M100 (100,000 BTU)—are only 17¾ inches wide. The Concord RS range, by Ideal-Standard, of balanced-flue gas boilers is available in three outputs: 30,000-35,000 BTU, 40,000-60,000 BTU and 60,000-80,000 BTU, all of which fit into a case only 15½ inches wide, 20 inches deep and 36 inches high. All the floor-standing boilers mentioned above come with their own programmer which is built into a neat control panel on the top of the front casing, leaving the top surface totally free.



Wilson gas boiler is less than 12 inches wide and comes in three different outputs

Of the floor-standing oil-fired types, there is the Wilson VA which is an automatic pot-type burner with quiet, odour-free operation allowing it to be housed in the kitchen. It comes in two ratings of 44,400 and 58,000 BTU. Servicing is carried out from the front and top only so it is possible to fit the boiler snug up against other kitchen fittings. The dimensions are 35½ inches high, 22½ inches deep and 17½ inches wide, and will slot in unobtrusively with most kitchen ranges. A flap covers the control panel on the front which includes a programmer.

If you have a gas supply and want to avoid the expense and disruption of central heating

Continued on page 49



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CALYPSO IHSE & G/6/74

The 5½hr. Bathroom

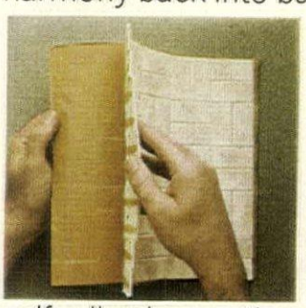




Have you noticed you don't sing in the bath lately?

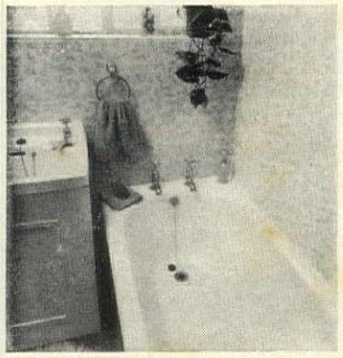
Have you noticed the state of your bathroom lately? See the connection?

But there is now a way of putting a little harmony back into bathtime – Poly + Panel mosaics. They're ceramic and the style here, Basketweave, comes in eleven colours. Or you could try Rialto, in any of six colours. They're all self adhesive, so the whole job should take about 5½ hours.



Sing on.

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How to acquire a 5½hr. bathroom

1. Walk into branches of the following stores or other major Paint & Wallpaper and DIY outlets.
2. Place money on counter.
3. Walk out with bathroom tucked under arm.

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HOTTING IT UP AT HOME continued from page 46

pipes, gas-fired fan-assisted convectors with balanced flues, which can be sited against any outside wall, are worth investigating. They are nearly all compact and elegant in design. The Brazilia 15000E has an output of 15,000 BTU and the Drugasar range offers heat outputs between 7,500 and 37,400 BTU. An ideal place for one of these heaters in a semi-detached house would be in the hall on the ground floor, so that the warm air from it could circulate through the house. A second one could be fitted on the landing. With a good level of background heating provided in this way, a convector/radiant gas fire in the living-room would complete your heating installation although, of course, a separate water heater would be required. One great advantage in this system is the extremely quick build up of heat which is provided. They will give 90% of their maximum output within twenty minutes of lighting and, of course, can be set low to keep the chill off the house while you are out or away.

Heating by electricity, the new night storage radiators, which give a great deal more flexibility than the old types, are worth looking into. They incorporate a damper which allows the stored heat to be held back until required and then releases it at a thermostatically-controlled output. Of course, with the White Meter installation they require, not only can one benefit by heating water at the cheap night rate but all other electrical equipment including dishwashers, washing machines and even your oven, can exploit it as well.

But newest and simplest in electric heating are the whole-house systems pioneered by the Midlands Electricity Board which use direct-acting day-rate electricity. In order to make the systems economically viable, they called in Honeywell, the international controls firm, to design a control system which would make this possible. Honeywell came up with an electric Comfort Centre, a control panel which incorporates a time clock and six selector switches. This allows the householder to select independent temperature ratings in six separate zones. Overriding this is the two-level temperature control which allows for a set-back facility of 10 degrees Fahrenheit at night below the day-time requirement. Such a control system could be used with skirting or wall convectors, oil-filled radiators or heated ceilings. Controls will be discussed fully in a later article but because it is often thought that using day-time electricity is disproportionately expensive, it is worth making this point here.

Electric installations are so much cheaper than any other type that if you spend some of the money saved on effectively insulating your house, you can get all the trouble-free performance electricity provides at the same sort of running costs as the other fuels.

In houses of this size, do-it-yourself householders may like to look into the possibility of installing their own central heating. If so, Ravensbourne DIY Central Heating, 34-50 Cemetery Road, Lye, Worcestershire, are the people to contact. They provide a full design and detailed specification for which a fee is charged initially but if you order equipment from Ravensbourne, this fee is deducted from the bill. The cusomer needs only to fill in a plan of his house on the design service leaflet provided, stating roughly how much he wants to spend. Ravensbourne will then design a tailor-made system, suggesting the equipment to be used. They provide their own guarantee on every item sold, in addition to the guarantee already given by the manufacturer, and they also make sure that each piece of equipment is fitted with a safety device. The equipment not only includes boilers, but radiators, convector radiators, skirting heaters, piping, connections and control systems as well. All of these are illustrated, priced and described in their excellent handbook.

The service is always personal. A client will deal with the same technical designer every time he rings with an inquiry before, during or after installing his central heating system. The design fee is modest and ranges from £3·00 for a small room heater installation, with three to four radiators, to £7·00 for installations of more than nine radiators. All designs are prepared in accordance with the Institution of Heating and Ventilating Engineers 'Guide to Good Practice' and are checked by a graduate engineer. The technical and design department is under the personal supervision of Mr D A P Slade, BSc, to whom any technical queries should be addressed to 49 Cadogan Square, SW1 ●

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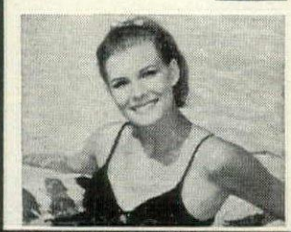
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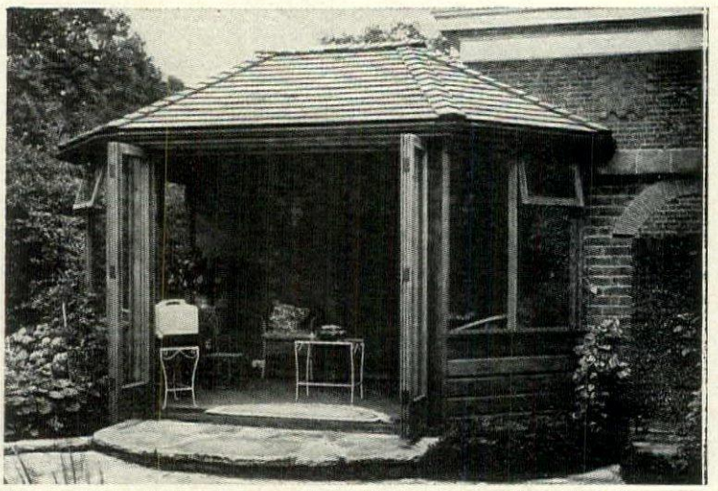
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SPACING OUT BY ADDING ON

BY JOYCE LOWRIE, ARIBA



'Compton' six-sided garden room, by G F Strawson and Son of Horley, Surrey. It is made of Canadian red cedar wood with a shingled roof. Folding doors enclose the front

MOVING house to gain space is such an expensive operation these days that it is worth questioning first whether the space provided by your present house and garden could not be put to better use. Roof space can often be opened up by means of dormer windows or double-glazed roof lights—such as those by Velux—and retractable stairs or space-saving circular ones to provide playrooms, studies or extra bedrooms. A sturdily-constructed garage might be built over to provide one or more extra rooms. Earth can be dug away from basement walls so that they can be opened up with bigger windows or glazed doors and then linked by shallow steps to the garden. Modern methods of damp-proofing can ensure reliably dry conditions.

If your house offers none of these possibilities, consider whether you are using the existing rooms most usefully. Most people automatically accept the traditional position of rooms, without questioning whether this suits their function best. Reshuffling the use of rooms, knocking down walls, blocking up doors, exploiting the internal windowless middle of the house by introducing artificially-lit and ventilated bathrooms and utility rooms, can all make for a seemingly larger house.

When all these possibilities have been investigated, you will be able to assess accurately the nature of the additional space you need and where it should be placed. It need not necessarily mean building directly on to the house. Visually and practically, it may be better to site the room some distance away, especially if it is to be used by older children or as a quiet place to work. Anyone who travels regularly in and out of our major cities by train knows, only too well, how clumsy most recently-built extensions look, but even with the least imaginative standard kits, they need not look so unattractive. Whatever you build, it is essential to marry it to the main body of the house, architecturally as well as functionally. If an extension is ugly and inappropriate, it certainly will not add to the value of your property. An invaluable primer for anyone proposing to develop or add to their house in any way, is the Consumer publication *Extending your House* (price £1.00) which takes you step by step through the whole exercise.

If you are lucky enough to know a local architect who is sympathetic to the basic character of your house, it is certainly worth getting him to help with the design. Failing this, go to a specialist firm such as Andega of Darlington who make handsome conservatories and glazed garden-rooms and will design an extension to conform with the period of your house, not only in its general form but in all the details of framing, glazing and so on.

Marley, Blacknell and Banbury Buildings all make kits which, if you have an off-the-peg house built any time from the 'thirties

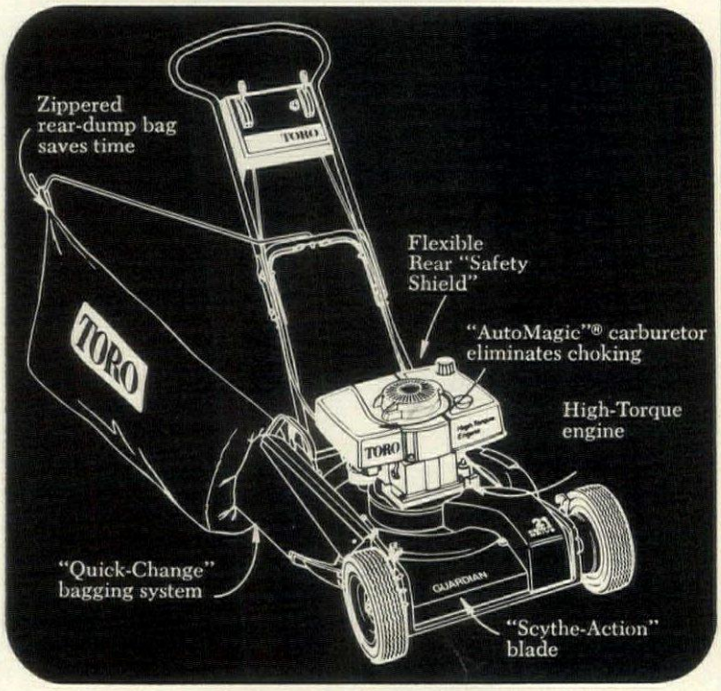
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HOUSE EXTENSIONS

continued from page 50

onwards, may well be an acceptable solution. Well handled, these units can often help tidy up an otherwise bitty façade. You will get a better control over the rhythm of the glazing units and an opportunity to match-in glazed doors more satisfactorily if you buy Glazed Walling Units from the Magnet Feature range or from Boulton & Paul's range of combined Feature Windows and Door Frames. Your builder will be able to link these together to form any kind of extension you need. For an even narrower rhythm of framing, which would suit an older house, you could use standard storey frames (door frames which span from floor to ceiling allowing for a glazed panel above the door). Frames not used for access could be directly glazed or have a matching glazed door permanently fixed. Louvred glass in the panels overhead allow for high-level ventilation.

Attractive extensions can be made by using doors from one of the well-designed sliding aluminium ranges. These can be double-glazed, and Marsland now make a three-track version which slides back to leave two-thirds of the opening clear. The extension could have side walls which are either solid, directly glazed or of louvred-glass panels. These doors are equally useful when you want to open up an internal room to the extension.

Where roofs are not flat, unless glazed, they should be set at the same general slope as those of the house and finished in a matching material.

Whether you glaze the roof of a garden room will depend on whether you want to use the space as a conservatory or as additional living-space. Sufficient light for the inner rooms can usually be achieved by setting double-glazed roof lights directly in front and above any existing windows. The argument for having solid rather than transparent roofs is that you can achieve far better insulation this way, although it is possible to improve the insulation of a glass roof by double-glazing. Whichever way the extension room is to be heated, it is worth fitting double-glazed units in all the glazed areas or adding a second pane of glass wherever there are fixed panels, with a neat do-it-yourself system such as Grippe-frame's of Oxford.

Marley make neat aluminium greenhouse kits and Banbury Buildings make aluminium and cedar ones. Where space is limited, aluminium gives an appearance of greater lightness,



Gothic-style glazed conservatory by Andega, Faverdale Industrial Estate, Darlington, a company specializing in garden rooms and decorative conservatories

particularly if the structure is glazed to the ground, and tends, therefore, to be the least fussy in appearance. Banbury's Bob Price 'Chelsea' design is a good-looking cedar greenhouse with totally glazed walls. Designed by a gardening expert, it has an interesting ventilating system through the base of the door and through the roof so that there is no need for openings in the walls. These come with ready-glazed sections which are particularly simple to put together. C H Whitehouse Ltd, of Frant, Sussex, build both independent greenhouses and conservatory extensions in cedar, and cedar and brick, and can provide appropriate heating systems. They have one rather charming six-sided model. Strawsons of Horley, Surrey, are another specialist firm worth contacting. As well as making and supplying greenhouses and their heating systems, this company also designs and makes glazed covered ways and stocks some pleasant traditional timber garden rooms with shingled roofs which are considerably more roomy than the average range. 'The Compton' is a particularly attractive six-sided one.

If you plan to keep a lot of plants in an extension room, think about the best place for slatted staging. You will need a source of water, possibly a sink if the room is not next to the kitchen. With a real conservatory, there is a lot to be said for providing a floor gully for drainage. You will need a hard floor of some kind—this could be paving slabs, quarry or ceramic tiles, whatever suits the scale and the mood best. These can be laid with a thick cushion of insulation underneath (2-inch glass quilt or 1-inch polystyrene) or provided with electric underfloor heating. For a more general-purpose room, the Amtico range of vinyl tiles are

Continued on page 52

HOUSE EXTENSIONS continued from page 51



Loft conversion to a semi-detached house by Middlesex Conversions, Midwood House, Elm Park Road, Pinner, with 18-inch dormer windows providing a bright and wide outlook

worth looking at, as this firm manages to produce mock stone, brick and marble finishes that are visually acceptable. Cork tiles, particularly the vinyl-topped kind, are attractive and serviceable and all these floor-coverings have the advantage of being warm and quiet under foot.

You will need power points and electricity for lighting. If your existing central heating system is not able to carry one or two additional radiators, the new night storage radiators with controllable output, or the fan-assisted kind, provide an inexpensive and practical installation. If the room is to house a lot of plants, get advice from a specialist firm on the appropriate form of heating, as such questions as temperature control and humidity will have to be taken into account. Ventilating equipment will be discussed in a future issue in an article on Air Conditioning and Controls.

The appearance of room extensions is obviously considerably affected by their colour. White is traditional for conservatories and particularly when walls are warm coloured it looks far better than the hot red cedar which many of the kits offer. Untreated cedar is fine as it greys down but it tends to keep its hot red colour if it is treated with preservative. It is no longer necessary to go through the whole process of primer, undercoats and top coats that gloss paint makes necessary. Simpler, cheaper and more easily maintained alternatives are finishes such as Consolan-S, available from Carson-Paripan Ltd, of Mitchum, Surrey, which is produced in white, black, grey, rust and brown. This is a combined decorative finish and wood preservative—two coats give a life of some seven years and, apart from brushing off dust, no further preparation is required when redecoration takes place.

Extensions with flat roofs need to be linked positively with the house or garden. One possibility is to treat the top as a balcony where the balustrade itself performs this function. You can drop the cills of any windows opening on to it, and insert matching french doors. Where a balcony is not wanted, extend the fascia board (which trims the roof) across the whole width of the house or farther, as a pergola, with its vertical framing echoing the rhythm of the main glazing units. Kit-type extensions benefit particularly from this treatment and where related service areas need screening or terraces need protection from the wind, this pergola framing could incorporate panels of trellis or fencing. Larch Lap, who make an excellent range of fencing, have one version, 'Pine Ranch', which comes in kit form and is available up to 6 feet high, with posts and horizontal boards with gaps between, which gives a sense of enclosure and privacy without completely cutting out light and air.

With a long, narrow town garden, one of these kit-type rooms, or any other form, could be set with related framing across the entire end wall. This would not only apparently widen the garden but can provide an inviting vista from the house at the same time.

Where an extension is to have solid walls, always match the windows, in both size and character, to those of the house. Trellising, climbing plants, shrubs and trees will also help to relate its bulk with the garden. A substantial structure of this sort could carry a balcony or conservatory over which would provide, in itself, a charming extension to one of the main bedrooms ●

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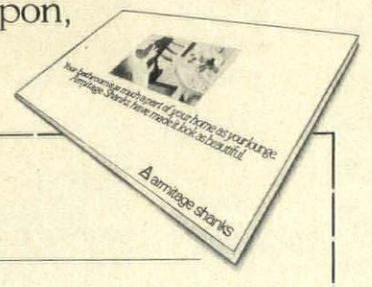
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Pettenberg Bay, Cape

THE JOYFUL RIVER AND GAME PARKS

BY CAROL WRIGHT

THE SOUTH African open road, particularly in our cooling autumn, is alluring; mountain ranges or rolling veldt etching the horizon, a clear unpolluted sun and comparatively low food prices with wine excellent at 30p a bottle for those who contemplate a freedom-style, self-catering holiday here. The British Airways Landcruise programme offers inclusive air-fare and motor camper or caravan hire from £229-£297 per person for seventeen days. Plenty of other packages include hotel accommodation covering the highlights of the country. Union Castle line links its sea voyages with optional inland safari tours.

But trekking-style holidays get close to the superb and unspoiled natural scenery of the country. Even so, the extravagance of a good hotel to begin and end the holiday after the sixteen-hour flight out is a worthwhile expense. The Carlton Centre in Johannesburg is excellent; the latest building in an ever-changing skyline where the ultimate in architecture vies with chopped-off mine-tips for prominence. In a country where space seems limitless, mine-tip tops are turned into drive-in cinemas and, below, the Carlton Hotel is a series of descending underground shopping and café areas.

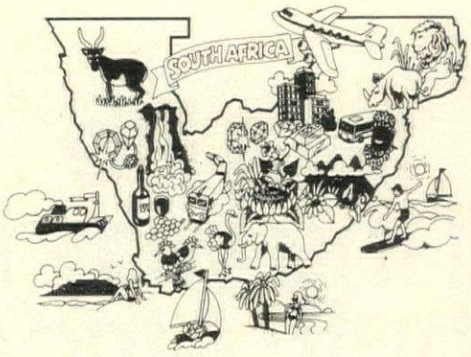
Although the well-known Garden Route from Durban to Cape Town, along the south coast, is glorious, particularly for the flowers in the September/October months, it gets more crowded in the New Year when locals take their holidays and South Africans are passionate out-door livers. But the Eastern Transvaal, which is wilder and very beautiful, offers plenty to see on an easy trip from Johannesburg after which one can game-spot down the chain of parks into Natal and to Durban, before turning back to Johannesburg via the Drakensbergs.

There are Drakensbergs in the Eastern Transvaal, too, a part of which forms the Blyde River canyon area, one of the loveliest to explore. With a camper van, it is possible to camp near New Chum Falls, a series of rock pools splashing from one to the other, deep enough for plunging swims, edged with water-smoothed rocks, some the size of double-decker buses, gradually descending into a narrow gorge. Mimosa trees, fragrant in September, fringe little sand coves. As the sun pinks behind the blue-black mountain-tops, a fire is soon made and a baked-bean, onion, tomato, and bacon stew brewed up while Scotch is truly on the river-rocks, cooled by the river. Afterwards there's coffee spliced with Cape Brandy as the firelight dies and the Southern Cross out-sparkles the ashes.

Blyde truly means 'joyful', a place where trekkers were re-united with their wives; but the Truer river that feeds New Chum falls means 'sorrowful', the point where the pioneers parted from their wives.

Although South Africa is liberally peppered with good-standard camp sites which are amply listed and described in well-thought-out tourist literature, it is easy and pleasant to camp wild, feeling close to the country. One's own camp fire is infinitely preferable to the ordered litter-baskets and regulations of game-park sites fenced off from the animals. South Africans adore barbecues and most camp sites provide

Continued on page 58



A holiday in South Africa. It's difficult to know where to begin.

South Africa has probably more to offer in the way of holidays than any other country in the world.

Trouble is there's so much to do you could well have trouble fitting it all in.

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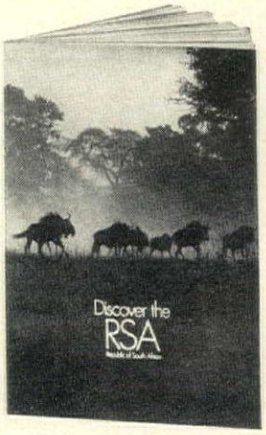
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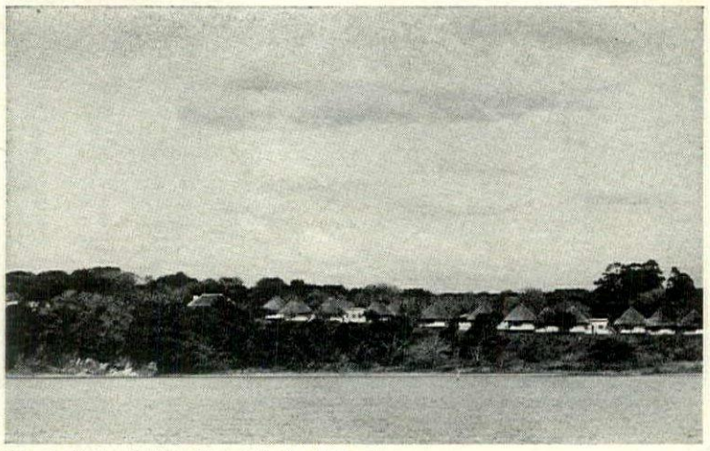
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Charter's Creek Rest Camp, Lake St Lucia

THE JOYFUL RIVER

continued from page 57

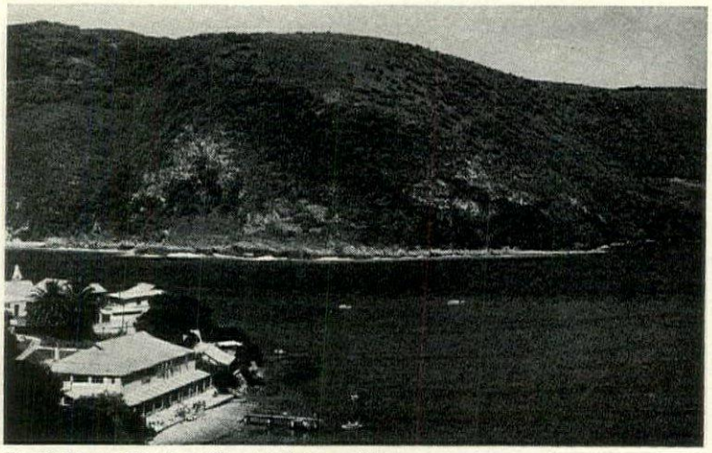
facilities for this. But even if you are touring with a caravan or camper, it is still possible to feel a touch of the white hunters in the thatched rondavel accommodation set up in the game park sites and elsewhere.

Another unpeopled place of charm is Eureka City above Barberton. Barberton is a little ex-gold-rush town that, in its colour-washed, one-storey streets, retains something of a filmset wild west feel. The little museum under the library contains a wealth of parochial details, with stories of the first gold finds and of 'Cockney Lil', who owned the bar and each evening auctioned her company, standing on a table and singing London songs. Her ghost sighs in Eureka City, the 1900's abandoned gold boom town, a stiff rough road climb up out of Barberton to mountain fields of long grass, deep-blue valleys and sun-streaked peaks. The city is a crumbled mine cable house, the walls of the Victoria hotel pierced by tree roots and numbered claims dotted in the grass.

After the freedom of such places, the regimentation of the Kruger game park nearby is confining. While the rows of 200 thatched rondavels in camps like Skusa are comfortable enough, camp sites are poor, but even these, like all game park accommodation, have to be booked months ahead through the South African tourist board. The best advice on the Kruger is to go in for a day tour, taking a picnic and keeping to the northern stretches away from the camps, and leaving by dusk. The crowding and regulations of the Kruger has led to the development of small private game parks along its fringes. Mala Mala is the ultimate in luxurious game viewing, much used by businessmen who fly overseas guests in from Jo'burg. Expert guides take small groups to see whatever animals they wish, and the accommodation bungalows are pleasantly arranged along a flowered river bank with swimming-pool and good food.

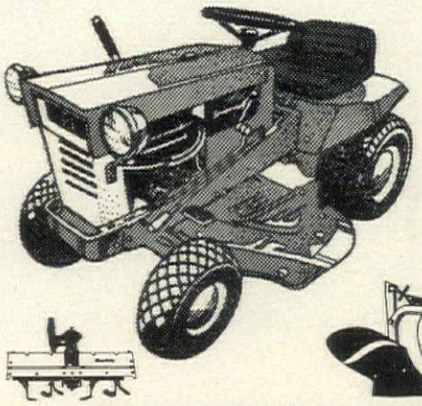
The Kruger is, however, well stocked with game and a good place to get one's spotting eye 'in' before moving south down the series of parks within an easy day's drive of each other. From Barberton, Swaziland, an independent kingdom, can be reached climbing up past Havelock's asbestos plant through Pigge's Peak and across the stony plateau of farmers riding horses, children selling stone carvings and women weaving in mission huts. Mbabane, the capital, sports a lazy, sleazy

Continued on page 60



Beach House Hotel at Knysna Lagoon, Cape

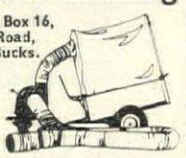
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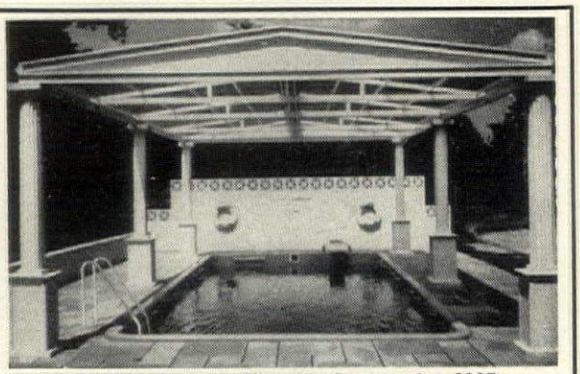
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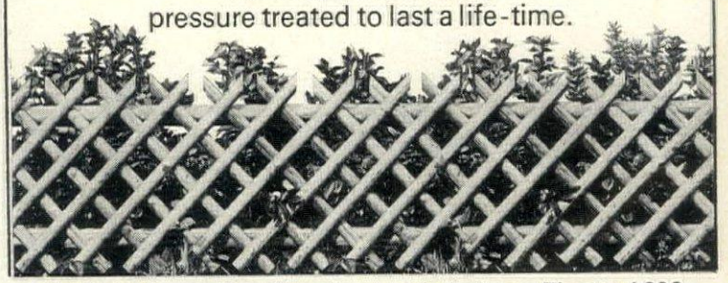
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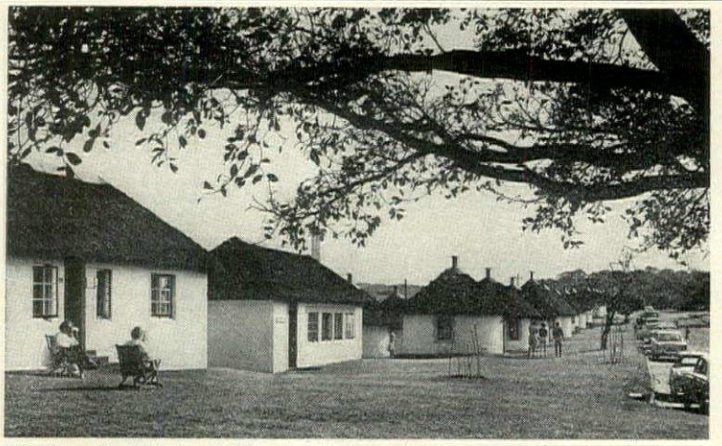
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Kluhluwe Rest Camp, Zululand

THE JOYFUL RIVER

continued from page 58

sophistication. An English timbered-style pub, banned books and banned native sex are offered. The Mlilwane game park just outside Mbabane is small, more of a farm atmosphere, although rhino wander close by the camp which has thatched cottages round a huge barbecue fire near hides overlooking a small lake. There are beehive straw huts, native-style, for rough camping, and tame wart hogs and crane wander round hopefully for scraps of food.

Moving out of Swaziland into Natal, Mkuse park is the next to be reached. It is little publicised but has enthusiastic game warden, small hutted camp and pleasant camp site under the trees from which vervet monkeys are swift to steal fruit. Hluhluwe ('shoosh-louis') is the most famous of the Zululand parks and has attracted a cluster of good hotels round its entrance. The glossiest is the Zululand Safari Lodge with air-conditioned, native-design-inspired bungalows grouped round pool and views of the edge of the park. Inside the park, the visitor to the hutted camp must bring his own food with him. This is cooked by boys and served in the rondavels. In many sites, there are boys available to launder, clean the caravan, wash up or do other chores.

Between Hluhluwe and Umfolozi, there is the St Lucia estuary park on the coastal side of the Durban road. On a shallow lake, boats may be taken to see hippo and crocodile close to and there is a well-sited camp on the lakeside.

But Umfolozi remains my favourite. There is a greater air of freedom; half the park is, in fact, without roads for wilderness treks on foot. There are places, in the other area, to get out of the car and picnic, sipping chilled beer while baboons pick fleas from each other on one side, and, on the other, a white rhino, the size of a cottage wall, comes down to drink at the river. White, square-lipped rhino, are Umfolozi's speciality with over 400 of them. They are more timid than the black ones and easily watched in this park. At night, Umfolozi's rondavel camp also works on the bring-your-own-food principle.

South of Umfolozi, the main Durban road enters the ordered suburbia of this city, a vast Brighton with built-up prom full of amusement arcades, formal gardens, oceanarium and snake park. It's a good town for shopping for native souvenirs at places like Ivy's, and for trying the new hotels such as the Elangeni or the understated Claridge-like charm of the Edward. With time, one can proceed along the coast to Cape Town, a spectacular city with its Table Mountain backing, the 'cloth' of mist blowing off its edge, views down from it over city and harbour and around the delight of vineyards, Dutch colonial farm houses and the wild, rugged national park headlands of the Cape of Good Hope.

But on a two-week tour by road, there is only time to turn north towards Johannesburg again but taking in such naturally attractive areas as the Oribi gorge, north of Port Shepstone, or the southern Drakensberg's Giant's Castle reserve on the eastern edge of Lesotho. One may camp outside the park and drive in to see bushman cave paintings and the strata-ed peaks; before going back to Jo'burg, city life and jumbo jets homeward●

Further information from South African Tourist Corporation, 13 Lower Regent Street, London SW1Y 4YZ; British Airways Landcruise programme, Victoria Air Terminal, London SW1; Union Castle, Rotherwick House, Old Bond Street, London W1; South African Railways, South Africa House, Trafalgar Square, London WC2. For inclusive tours: Cooks, Alta, Rankin Kuhn, Springbok Holidays.

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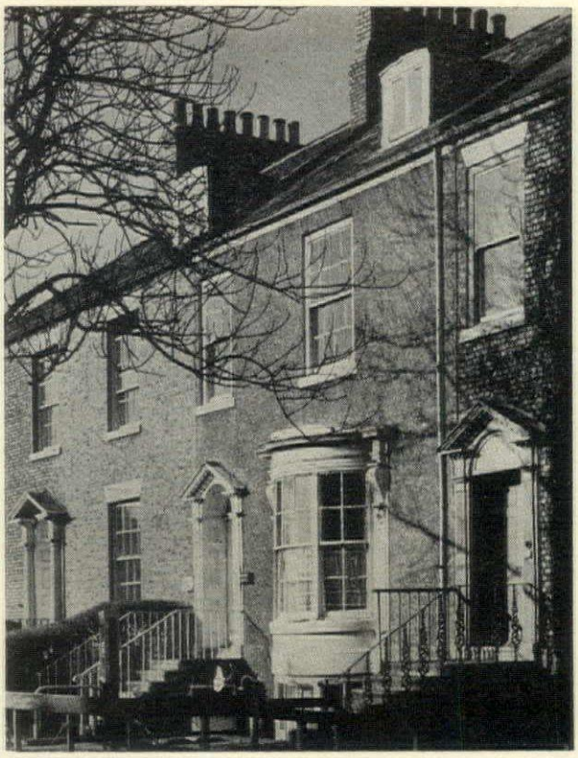
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CAN THE PUBLIC AND THE ARCHITECT EVER GET TOGETHER?





Two examples of how to improve old houses soundly and agreeably. (Left) A nineteenth-century terrace house in South Shields, Co Durham; (right) an early nineteenth-century cottage at Harworth, Co Durham. From House and Cottage, *the booklet issued by the Civic Trust for the North East. See* WAYS TO 'IMPROVE'

Malcolm MacEwan was for several years editor of the *RIBA Journal*, and from time to time fought some very strenuous battles on behalf of the Institute and the profession. He was, indeed, one of the most articulate and forceful of protagonists on behalf of modern architecture or the International Style.

Now he seems to have had second thoughts concerning these earlier enthusiasms and in a new book, *Crisis in Architecture* (RIBA Publications, £2·50) he has put down his doubts (or, at least, all those fit to print) and offers some proposals which might, he hopes, put architecture back on the right lines.

He also sees only too clearly that a major trouble with architects and architecture is that it is no longer part of our everyday life; architecture is now so professional, technical and esoteric a practice that it is remote from the people it supposedly serves. Architects begin to design for other architects: communities are forgotten.

In putting down these dyspeptic thoughts, Mr MacEwan is not alone. The enthusiasm of quite a number of those early proselytizers on behalf of modern architecture—such as Sir Nikolaus Pevsner and Sir James Richards—seems also to be cooling fast. So, too, in other countries. More and more pundits recognize that architecture is now far too dehumanized for humanity to enjoy . . . and the trouble is world wide.

Mr MacEwan wants the RIBA building in Portland Place (which was rather scoffed at by the modernists when it was designed by Grey Wornum in 1934) to become a kind of architectural centre for open discussion between the public and professional architects. But surely this would soon become another gas house which either the congenital lecturers and opiners or militant demagogues would soon take over. Surely we need to go right back to first principles—architecture should be an O-level subject taught at every stage in every school.

Instead, we have no School of Architecture at Oxford, no worthwhile degree in architectural studies (outside the professional schools) and only now has the Open University introduced architectural studies into its courses (and that devoted to the period 1890–1939).

Why shouldn't teenage boys and girls of eleven-plus be taught a few basic notions about the buildings that are going to surround them for the rest of their lives, whether houses or factories, football grandstands or churches, cinemas or office blocks?

Yet, despite all such recommendations, there remains the dreadful thought that the real trouble with architecture today is the arrogance and venality of architects, who, with the aid of the so-called planners, are turning our cities into concrete graveyards. Not one of them would refuse to take on a job that entailed razing Kent's Horse Guards or Archer's St Johns, Smith Square, to the ground. And no group of architects has yet got together to organize an anti-developer lobby. Until architects are engaged, and seen to be engaged, in such social activism, the public will remain sceptical of all architectural apologias—Mr McEwan's included.

Not only cottages can be improved and saved. The second issue of *Heritage Year News* (from the offices of the Civic Trust at 17 Carlton House Terrace, London SW1) reports on a pair of eighteenth-century houses in the heart of Bath for which demolition approval had been given plus planning permission for a new building on the site. Fortunately, the Bath Preservation Trust stepped in, bought the houses and restored them. What can happen when enterprise of this order gets cracking is shown in the 'before' and 'after' pictures above.

The usual trouble with houses of this modest grandeur is that too many vested interests are involved, and it is to the material profit of almost everyone concerned that the house(s) should come down. Visual profit for the passing citizen is far too intangible a prospect for most developers: how can a developer write that kind of profit into a balance sheet—even if he wished to?





Two examples of how not to do it. (Left) Window mullions and glazing bars removed; (right) phoney Tudor-bethan door. See WAYS TO 'IMPROVE'

WAYS TO 'IMPROVE'

JUDGING by a modest but extremely topical and pertinent publication from Durham, the Civic Trust's operations in the North-East (under the directorship of Neville Whittaker) seem to be as lively-minded and enterprising as those sponsored by Michael Middleton and his helpers in the Trust's metropolitan



A pair of eighteenth-century houses in the heart of Bath. After planning permission had been given for demolition and a new building on the site, the Bath Preservation Trust stepped in, bought the houses and restored them. See WAYS TO 'IMPROVE'

headquarters.

The publication, entitled *House and Cottage*, is a small gatefold booklet, costing 15p*, which deals with the seemingly pacific but potentially explosive subject of improving old properties.

Architectural 'improvements' on any scale are apt to prove bitterly controversial, mainly because personal taste and/or knowledge—and thus pride—are so deeply involved. After the National Trust and John Fowler had completed their laborious and splendiferous chores in connexion with the restoration work at Sudbury Hall in Derbyshire, for instance, they were sharply criticized by Lord Vernon, the one-time owner of that magnificent seventeenth-century pile. He disagreed with their ideas of decoration—and the authenticity of their restoration. Then all the other self-styled experts moved into the battle, which became quite abrasive—in its own gentlemanly way, of course.

In much the same, if somewhat lesser way, no two people are likely to agree on the best way to 'improve' or restore an eighteenth-century country cottage or an urban Victorian terrace house, although almost everybody can agree on what constitutes a disaster. (But that's another matter and usually too late for rescue measures, and congenital disaster-makers, as we all know, are usually amongst the most obdurate and self-righteous of wrongdoers.)

But *House and Cottage* does a particularly sound and persuasive job in explaining what should be done to avoid disasters of this order. There is nothing patronizing about the suggestions, only practical advice.

> 'Conservation and improvement, carefully handled, can be of great public as well as personal benefit; it can give new life to picturesque but unserviceable houses; it can, by the same token destroy as surely as by demolition. Much recent conversion and "improvement" has produced results less than satisfactory and hence the aim of this booklet is to suggest and advise on "ways and means". Good, sensitive conversion need cost no more than brash, crude work. We wish you well with your task, and hope that these few "principles of improvement" will help.'

Even more to the point than this sensible prose are the well-chosen illustrations, which explain graphically and swiftly what many hundreds of words would probably fail to do. They include photographs showing some improvements well done and others of a more doleful order. There are also well-captioned drawings of modest architectural features in domestic architecture which would be well worth preserving in any scheme of 'improvement.' Windows, for instance, are usually the first victims in such exercises. Out come the glazing bars and in go the clear glass 'landscape' windows. The drawings in the booklet point to the agreeable qualities of original windows and suggest taking thought before ousting them.

Amongst the more practical suggestions of the leaflet is that although large Victorian bay windows create problems of timber decay they should, nevertheless, be replaced by windows which match the originals. 'Removing them,' says the writer, 'spoils both the single house and the terrace. Resist the temptation to be different by adding vertical timber boarding to bays or other foreign cladding.'

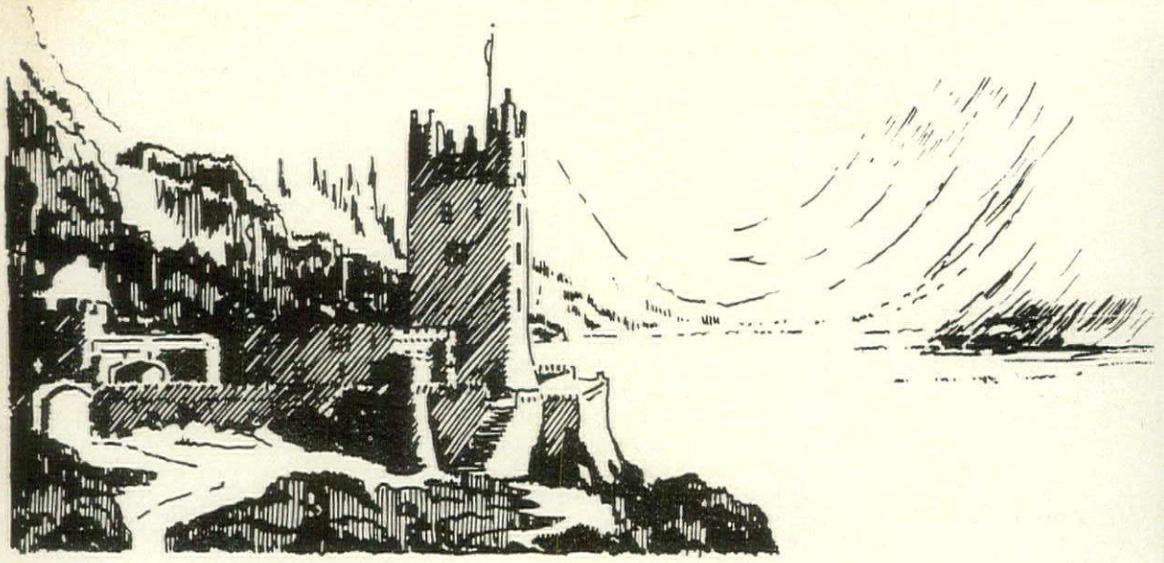
Comparable leaflets might well be issued by all local councils, especially now that we are all d-i-y enthusiasts. Most of the smaller houses likely to come up for improvement are not listed, so that an owner, if so minded, can so improve his terrace house that the whole terrace is ruined.

* *From the Civic Trust for the North-East, 33-35 Saddler Street, Durham (postage included).*

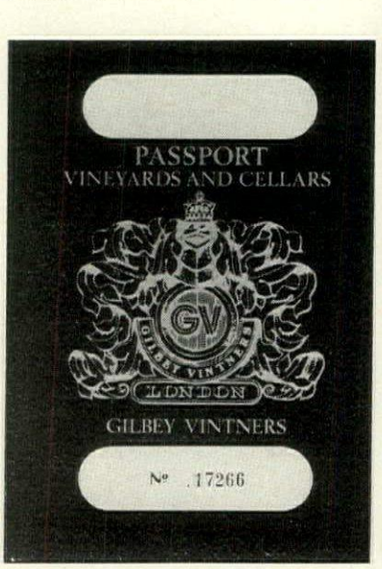
IRISH TRAVELLERS

Anybody in England is likely to be somewhat surprised to learn that quite a lot of people in Northern Ireland still go Stately Home visiting under the lively and enterprising auspices of the Ulster Archaeological Heritage Society. Last month, members of the society went on what must have been a particularly rewarding weekend jaunt, in County Donegal, the high spot of which was a visit to Glenveagh Castle, the 1870s baronial mansion beside Lough Veagh, deep in the highlands of Donegal. The castle, which has been featured in *House & Garden*, is one of the most spectacular houses in Ireland, both scenically and decoratively, for Henry McIlhenny, the American who has restored and redecorated the Castle, has a highly personal style. He has also cosseted the setting, for Glenveagh is surrounded by some of the finest romantic gardens in Ireland.

On the 8th June, members are visiting Ballykelly, one of Ireland's strange plantation towns on the



Glenveagh Castle. From a sketch by Joe Tracey for an invitation issued by the Ulster Architectural Heritage Society for a visit to this notable house. See IRISH TRAVELLERS



The Gilbey Vintner's Passport to Vineyards and cellars. See WINE LINES



The Cottage Vintage Wine Label: one of a series available at Boots for home-wine-makers. See WINE LINES



Little Baddow Hall, near Chelmsford in Essex, home of the Essex Arts Centre. See ESSEX FESTIVAL

estate of the Fishmongers Company, and then Ballarena, the home of Sir John Heygate, overlooking Lough Foyle.

Such excursions must offer some very welcome relief to dwellers in that strife-strewn land. One of the most delightful touches in the invitations to these excursions extended by the Society to its members is that the itineraries are headed by black-and-white sketches of the destinations. These are usually the work of two members, Hugh Dixon and David Evans, although other members occasionally contribute.

Other Societies please copy.

WINE LINES

Two wine-enterprises—who would dare say gimmicks?—strike a lively note this month.

As their 1973 edition was so successful Gilbey Vintners are issuing a 1974 edition (15,000 copies) of their passport to vineyards and cellars. This passport opens the doors to thirty-two French and Italian wine houses, a liqueur house in Amsterdam and a whisky distillery in Scotland.

The Gilbey Vintners passport looks rather like the real thing, but GV accept no responsibility for attempts at passing-off. Instead they prefer to abide by their purpose of getting tourists into the wine houses they represent in Britain. The tourist gets his visa page stamped by the host firm and gets a discount for that firm's wines on returning home.

All details from Anthony Hogg, Gilbey Vintners Publications, 36A East Street, Chichester, Sussex.

Another new venture is strictly for the home-wine-maker: your own wine labels, which come in packets of fifty labels at 35p a pack. These designs, one of which is reproduced above, have been designed by Graham Westol, LSIA, and printed by Lakeside Artists and Printers, 92c Alderman's Hill, London N13.

Final touch: you can only get them from the branches of Boots specializing Home and Brew equipment. All very hygienic with none of that nasty Mediterranean soil getting into the Mon Repos plonk.

ESSEX FESTIVAL

Little Baddow Hall, a half-timbered manor house five miles from Chelmsford in Essex, runs a lively Arts Centre (and restaurant) which for most of the year stages lectures, readings, concerts and art exhibitions. The monthly concerts range from Wagner to electronic works and the exhibitions are mainly concerned with the work of younger contemporary artists, sculptors and potters. These works are on show from Friday to Sunday each weekend. Visitors can meet the artists informally. All details from Little Baddow Hall Arts Centre, Nr Chelmsford, Essex. Tel: Boreham (0245) 467263.

LONDON AS IT WAS

Topographical and/or bibliographical buffs should make a point of visiting the Antiquarian Book Fair at the Europa Hotel, Grosvenor Square, London W1 (June 18th-20th). One of the major exhibits will be a copy of Thomas Shotter Boys' *Original Views of London as it is* (1824) with 26 coloured lithographs, one of the finest (and most nostalgic) of all graphic records of early Victorian London.

PLUS ÇA CHANGE . . .

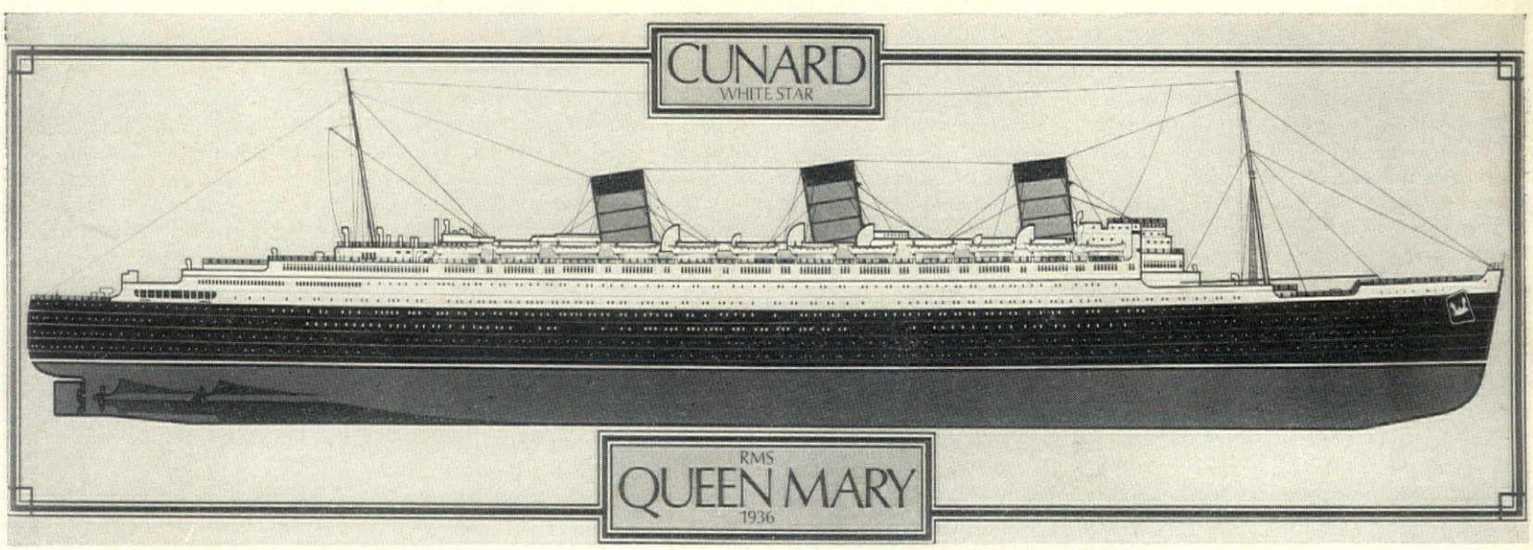
'The great difference between the *real cost* and the *estimates* usually provided [for building] has long been complained of . . .

'Among the Greeks, according to Vitruvius, a law existed, that if an architect undertook a work, and it amounted to more than the calculation he had made, he should be obliged to make good the deficiency out of his own estate. The propriety of this law will hardly be questioned; and if such a one were in force among ourselves, my opinion is, the profession of architecture would suffer but little, at the same time, much public advantage would result from it.'

These magisterial comments aren't those of a latterday radical stung by ever-rising costs and the consequent escalating fees of architects, but come from T D W Dearn's *Sketches in Architecture*, published in 1807.

5p UP, ALAS

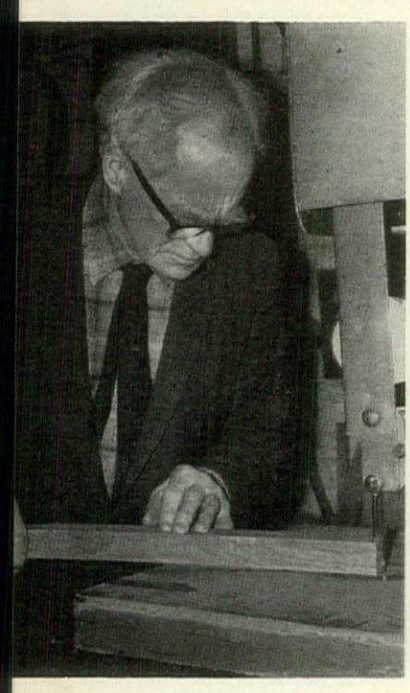
With this issue, the price of *House & Garden* goes up by 5p. Much as we would have preferred to keep the price down, we could not. Paper prices and printing costs have risen at an unprecedented rate. (We are paying 50 per cent more for our paper today than we did a year ago.) The only alternative to a higher price would have been an appreciable cut in editorial contents.

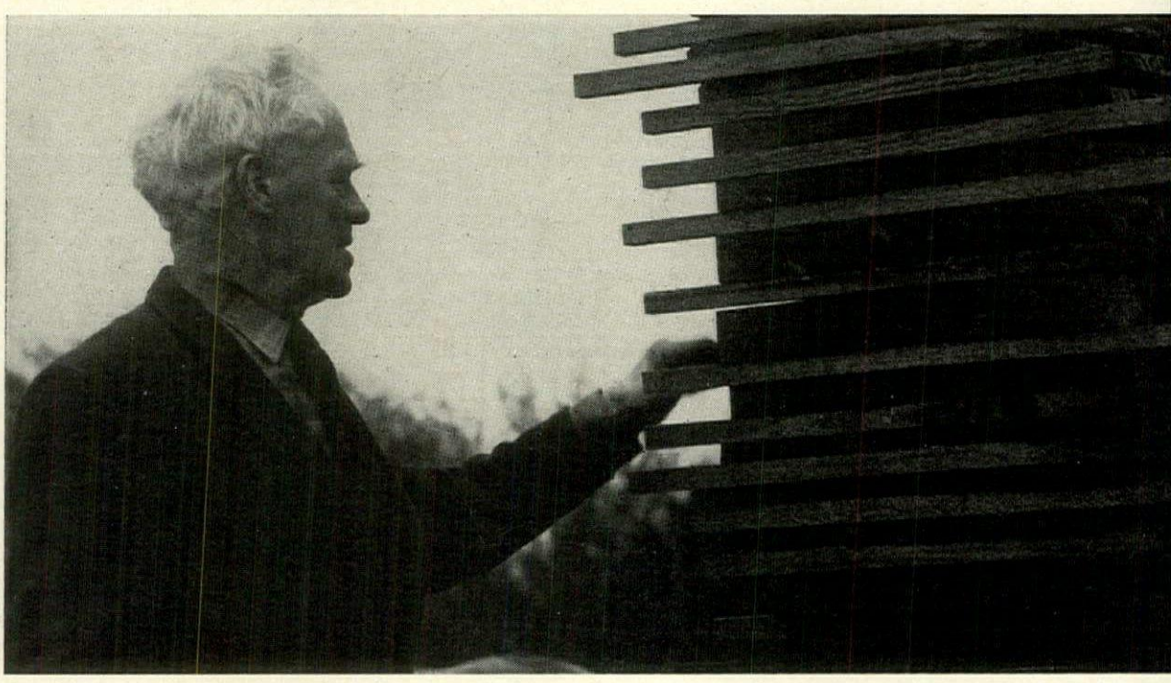


The Queen Mary in authentic colours (size 40in x 13¾in). The latest in the series of giant prints published by Martin Prints. Obtainable direct, price £1·10 plus 25p for post and packing, from Martin Prints, Uplands, Bushy Ruff, Dover, Kent

PEOPLE

ON MAKING TOMORROW'S ANTIQUES





PHOTOGRAPHS BY JOHN ERROL MANNERS

FOR ALMOST a century 'Barnsley' has been one of the great names in the English craft tradition with a particular emphasis on furniture as a craft and the Cotswolds as a background.

The Cotswolds was an inevitable and natural habitat for craftsmen influenced by William Morris and his followers. The Kelmscott ambiente seemed to colour all their thinking and ambitions. The richest evocation of the period and the Cotswold tradition is to be found in Norman Jewson's book *By Chance I Did Rove**, issued in an unusually pleasing format last year by Richard Courtauld. Here the ineffable charm of those far-off days and the remote beauty of those quiet hills and vales is made abundantly clear in a narrative that is likely to make anybody in this jet age vastly nostalgic: it all seems as far off as the age of the troubadours rather than a tale well within the railway age.

Jewson, now ninety, is the last of that remarkable group of craftsmen who, led by Ernest Gimson, settled in and around the village of Sapperton in Gloucestershire. His recollections of Gimson, the Barnsley brothers, Ernest and Sidney, and others are vivid and poignant, for he recalls a world that has gone for good—or almost.

Fortunately, the Barnsley craft tradition lives on, although no longer in the Cotswolds. Today Edward, now 74, son of Sidney of the Cotswolds, has his workshops at Froxfield near Petersfield and his furniture is as much sought-after by those who prefer craft-made furniture as any of the pieces made by his father and uncle half-a-century ago.

And it was half-a-century ago when the Ernest Barnsley of our own day started his own workshop in his early twenties. He had been in at the end of the First World War as a youngster straight from school. Once demobilized, he began to work with his father and then served a three-year pupil-apprenticeship with Geoffry Lupton at Froxfield in Hampshire. This stint was followed by a year at the Central School of Arts and Crafts in London.

Then, boldly enough, aged twenty-three, he rented Lupton's workshop and set about emulating the Barnsley renown. He did well enough for his father to stake him to the purchase of the workshop three years later, and Edward has been working there ever since.

He began by employing four other craftsmen and during the years has had as many as eight working for him, plus various pupils he has trained

* *Originally published in 1948, and republished in a limited edition at £3·00 by Richard Courtauld, Upper Througham Farm, The Camp, Stroud, Glos.*

Above *Three views of Edward Barnsley: at his drawing-board designing one of the pieces for his workshop; inspecting timber in the workshop and seasoning in the store* **Opposite page (top)** *Herbert Upton studying a curved piece of walnut* **(Centre)** *Oskar Dawson at work on a piece of furniture* **(Below)** *George Taylor making the leg of a table*

over the years. Now in his mid-seventies, he has returned once again to what he regards as almost the ideal working unit for a craft set-up: four men under his direction.

Each is a craftsman in his own right so that there is scarcely ever likely to be a commission that sets them undue problems. Of the quartet, Herbert Upton has been with him for half-a-century, George Taylor for nearly forty years, Oskar Dawson for nearly thirty and Michael Bowen, the most recent recruit, three years.

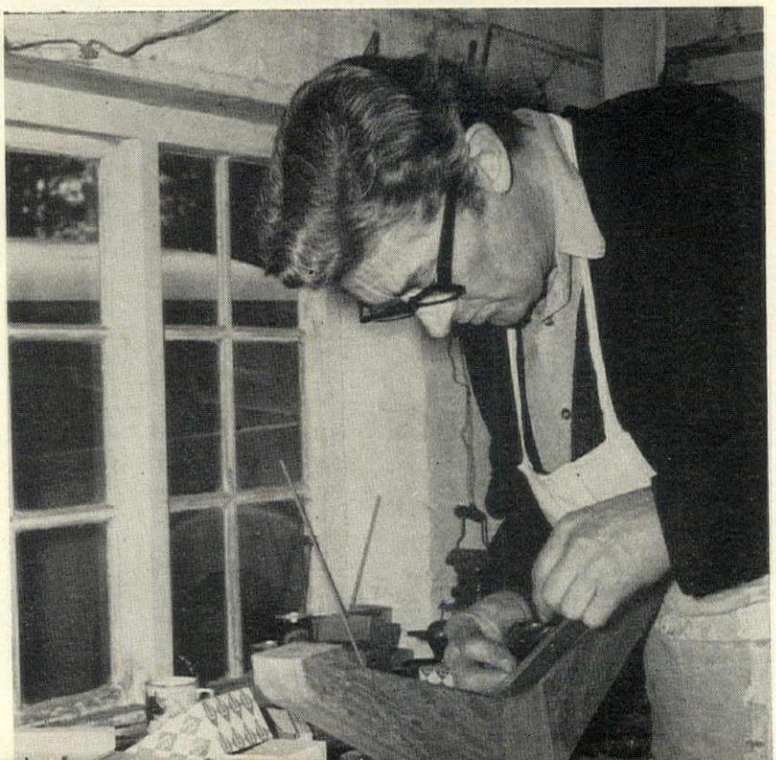
Almost everything being made in the workshop at any given time is commissioned and there is enough work to keep them busy for at least a year ahead. No hunting around the byways for odd jobs for this group. The renown of this workshop is international and a remarkable series of commissions has been undertaken during recent years, both for private and public patrons. One of the pieces which has given Edward Barnsley particular pleasure in the making is the ceremonial chair and prayer desk made in walnut for the Archbishop of Canterbury for use in the Cathedral.

He is solely responsible for the designing of all the furniture made in the workshop: his style is characterized by a rare restraint, a lightness of touch exemplified in his predeliction for curves, and a pronounced emphasis on the purpose for which the piece is required. Unlike many designers of today, who are as changeable as automobile marketeers, once he has evolved and established a design that pleases himself and his patrons, he keeps to the form for a considerable time, incorporating only minor alterations sponsored by the choice of timber and the particular purpose.

Edward Barnsley uses an unusual range of timber. He has built up a large and probably unique store and range of timber which is kept under roofed but open structures to enable air to circulate around the seasoning timber. His main indigenous woods are oak, walnut, yew, elm, sycamore, cedar and cherry. He eschews ash and beech, contrary to the widespread use of beech by so many traditional furniture-makers. He also uses a small number of exotic woods such as Australian black bean, rosewood and mahogany. Needless to say, he considers the choice of woods as of paramount importance and its buying a matter of prolonged and profound reflection. Timber is sometimes bought whilst still standing; sometimes in log form from timber merchants and occasionally, especially in the case of imported woods, ready-sawn. He cannot be the arbiter upon these imported sawn logs, but, for the rest, the logs are sawn to his exact requirements. They may be cut through and through, or, as the trade terminology has it, slab sawn or quarter-cut. This is especially important in the case of oak in order to get the best results from the medullary rays.







After being sawn, the timber is left to season for at least a couple of years and frequently kiln-dried after seasoning. By careful selection and care, the craftsman's timber-nightmare of twisting is avoided. The natural characteristics of the timber are cosseted and exploited: a log with a gentle curve will serve well enough for a chair leg, necessitating the minimum of cutting across the grain.

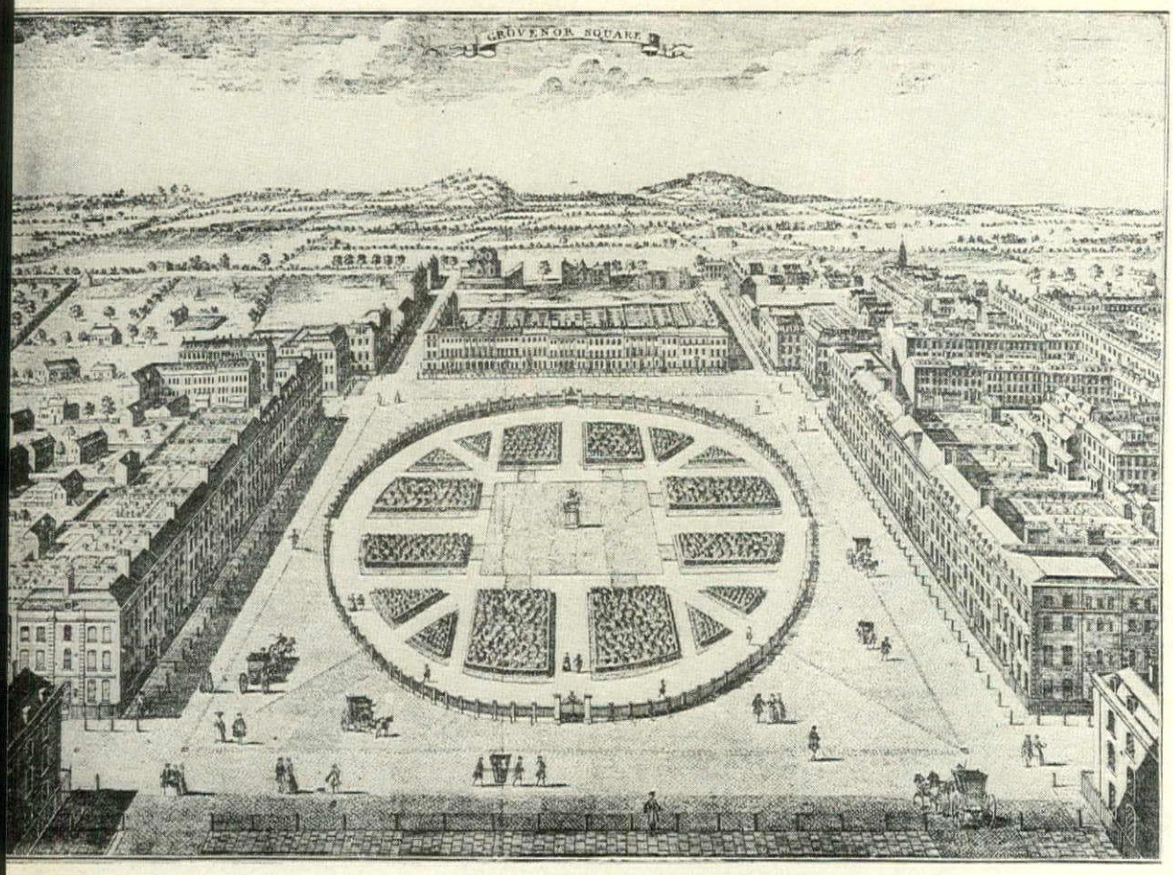
Although craftsmen to their fingertips, machines are willingly accepted in the workshop and expertly used. Only craftsmen living in a William Morris News Form Nowhere World would banish machines—and go broke in a month. Modern machines are imperative if prices of individual pieces, admittedly high, are to be kept at an economic level. Above all, machines save time in the basic stages of construction, and also conserve the craftsmen's energies for the most important part of the structural procedures, for even in dedicated craft-work, wages are necessary and form the major element in the cost of the finished piece. And timber prices continue to escalate in company with all other natural products.

Virtually no turning is carried out and no steaming is done, but curving members are frequently laminated, moulded in a jig to the required shape and glued together with beetle cement. Veneers are used sparingly, made from selected sheets, machine-pressed on to their base. Inlay plays a fairly minor part in the workshop's productions, and then only with the utmost restraint to give an attractive or esoteric touch to a piece which seems to need the relief. Sycamore is normally used for inlay work thanks to its light tonal and thus contrasting qualities. Indeed, some slight touch of inlay work has, to some extent, become something of a symbolical touch or virtual signature in Barnsley furniture and most patrons are keen to have such a touch, some even insisting on the mark.

Almost all commissioned pieces are discussed with the client, who is generally expected to take serious and definitive notice of the craftsman's words of wisdom, for, finally, no self-respecting craftsman is likely to set about a job with which there is no sympathy from the word go. In any case, with order-books so full, Ernest Barnsley can concentrate on making what he prefers to design, and so far his patrons seem very willing to support him in this simple, practical and authoritative philosophy.

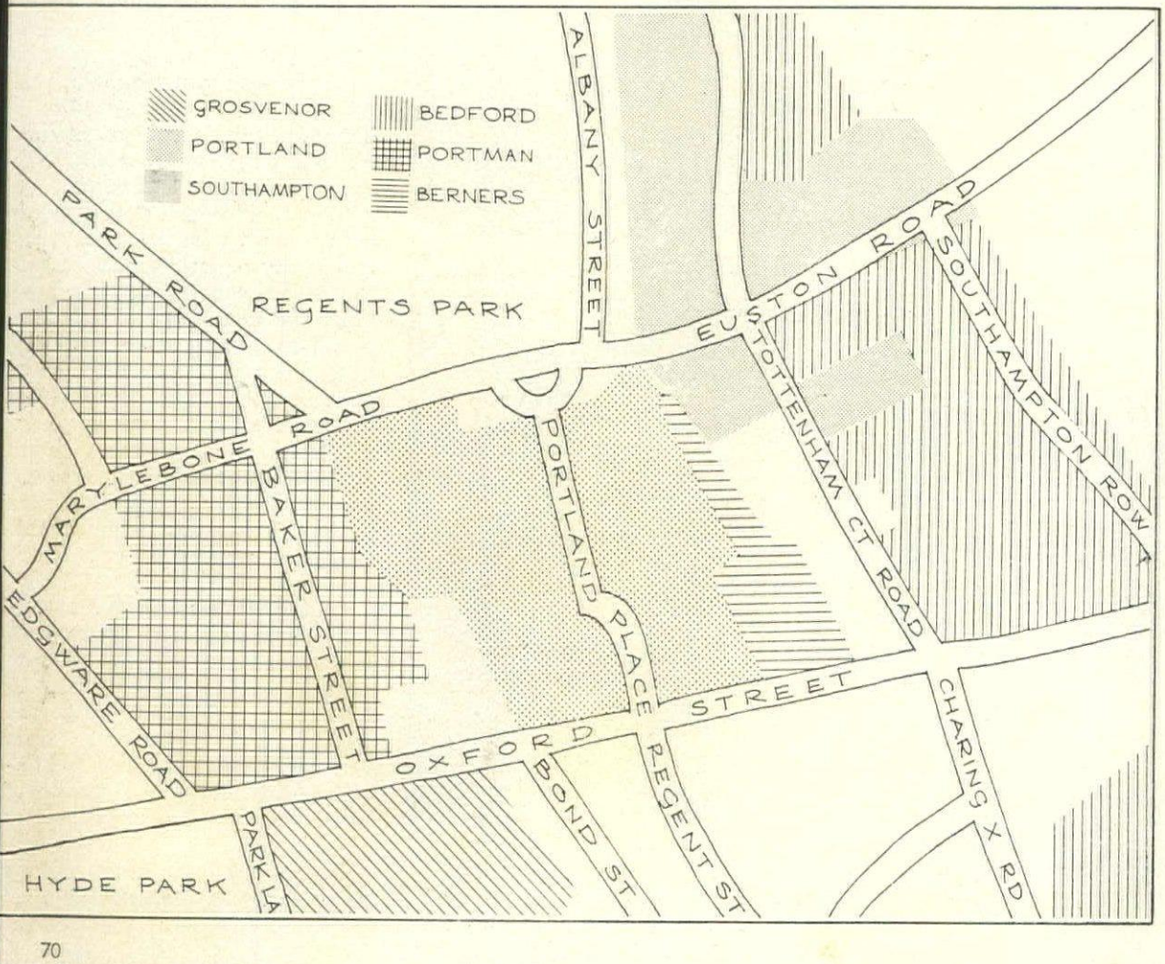
Each piece is stamped BARNSLEY and a certificate is given if requested, and it will probably come as no surprise to readers of this profile to learn that this notable craftsman carries his seventy-odd years extremely lightly and counts himself among the more fortunate of men in being, as he says, unable to afford to retire.

How many other men working furniture can say the same?●



LONDON'S AVARICIOUS LANDLORDS AND THE GREAT ESTATES

TEXT, PLAN AND PHOTOGRAPHS BY ROBIN WYATT



DURING the eighteenth century the greater part of the West End of London was developed on estates belonging to a mere handful of wealthy landowners, the houses being let to tenants on relatively short leases.

As this virtual monopoly ensured a scarcity of freeholds, the estate owners were able to dictate their own terms and the resultant leases became some of the most expensive, restrictive and onerous in Europe, some even requiring leaseholders to reconstruct or build afresh.* In most other European cities, houses tended to be freehold and leases almost unknown.

The enormous rents the landlords received enabled them to build or enlarge their own houses on their country estates. Amongst these were some of the most opulent stately homes of the nineteenth century, including Bryanston House, Welbeck and Woburn Abbeys and Eaton Hall.

The development of the West End really started on a relatively small scale, partly as a result of national confidence sponsored by the Treaty of Utrecht in 1713, and as a logical continuation of London's expansion. Lord Scarborough, a retired and ageing Whig General, gained the freehold of some land upon which he developed George Street and Hanover Square, tactfully named after the new Monarch.

Four years later, the young and yet-to-be-famous Lord Burlington followed by obtaining Parliamentary permission to grant leases on the land behind his house in Piccadilly, and immediately set about building. The northern part of the Grosvenor estate, which consisted of fields between Oxford Street to the north and Park Lane to the west and the River Tyburn to the east was next to be turned to bricks and mortar. And across Oxford Street young Edward Harley, supported by some prominent Tories, began to develop the

*The development of the leasehold system is perhaps worth a cursory examination. In medieval times, when a man wanted to build himself a town house he either purchased the freehold or took the land on a free farm rent. In 1540 an enabling statute was passed which allowed the tenant for life, or person in possession, to lease for a renewable term of twenty-one years, but there was no power to enforce the leaseholder to improve or rebuild the property on expiracy. Between 1558 and 1601 the time was extended to forty years for those having a parliamentary or ecclesiastical living, and the lessor could only demand essential repairs to an old building on renewal of the lease for a further forty years. Until the early sixteenth century much of London was built on leases granted on these terms on Church property belonging to either the Bishopric of London or the Prebends of St Pauls.

The forty-year term was superseded by the sixty-year lease, and later in the eighteenth century the ninety-nine-year lease found some favour. The restrictive London leases with their inevitable clauses of conditions had to be obtained through special Act of Parliament, and in the eighteenth century this practice was frequently resorted to, when so often the politicians themselves were the developers. For instance, in 1768, whilst the Duke of Grafton was Prime Minister, he managed to have a Private Act passed vesting an estate in a Mr Charles Fitzroy at very favourable terms. This was soon developed to include Fitzroy Square and Grafton Street—it just happened that Mr Charles Fitzroy was the Duke of Grafton's brother.

Harley-Cavendish estates.

Then followed a lull during the middle of the eighteenth century, and it was not until the conclusion of the Seven Years War and the Peace of Paris in 1763 that building was again started in earnest. In about 1770 Henry Portman began to develop his estate to the west of Marylebone Lane. He was soon followed by the Dukes of Portland and Bedford on their respective and extensive estates.

The conformity in the appearance of the resultant typical 'Georgian' houses was brought about by the various London Building Acts of 1707, 1709 and The Great Act of 1774 which were designed to reduce fire risk and set standards of structural stability and hygiene.

In the late eighteenth and early nineteenth centuries, during the reigns of George III and IV, numerous local or private measures were passed in Parliament in order to 'pave, cleanse, light, water and embellish' various squares in London. In a series of articles in the *Sunday Times* in 1889 concerning the Great Estates, Frank Banfield states that the Acts were 'studded with various acts of favouritism to landlord . . . the ratepayers, in short, were mulcted in order to improve and embellish the landlords' estates'. For instance, 'looking into 7th Geo. IV., c58 relating to Grosvenor Place and other lands and streets adjoining, I find among its 140 clauses one giving powers to Commissioners to compel owners and builders of houses, where there ought to be streets, to pave level, gravel them. But the Act specifically exempted Robert, Earl Grosvenor, from paying for the improvement of his own property. It also empowered him to put whatever fences or gates he was pleased to erect on streets which others maintained'.

Gates across roads—notably on the Grosvenor and Bedford estates—artificially enhanced the value of streets by giving privacy which enabled the freeholder to exact higher rents when the leases were renewed. As the ratepayers paid for the maintenance of these gated estate roads, which many of them weren't allowed to use, public feeling was soon antagonized. Yet the gates were not removed until early in this century.

The power of the West End landlords was at its most arrogant during the late nineteenth century when many of the original ninety-nine-year leases expired. The London boundaries were by then much more expansive, but although travel to the City and Westminster had been greatly eased through the development of the railways, the demand to live in the fashionable West End was still considerable and landlords were in a powerful position to dictate their own terms. The Westminster estate, for example, decided to widen streets and improve light to basements. As a condition of renewal, leaseholders in the Mount Street area had to rebuild their premises at their own expense to designs by the Duke's architects and pay greatly increased ground rents.

A total of 1,786 ninety-nine-year Portman estate leases fell in on 25th March, 1888. At that time of reasonable economic stability the renewal terms were shattering for many of the poorer tenants. Not only were they required to carry out major alterations in order to be allowed to renew their leases, but rents were increased up to eightfold. Ninety families were reportedly forced out of East Street (now Chiltern Street) in the week preceding April Fools' Day, 1888. Some small tradesmen found their ground rents raised from £4 to £28 per annum—barely a week's wages for many today, but, in 1888, a sizable sum of money.

The clauses for the Portman lease renewals in 1888 are worth relating in some detail as they typify the sort of stipulations that the estates of the time were making. For forty-year leases, a tenant was required to do 'certain works', and if a house in a residential street was worth, with stables, say £200 a year, it would be let for forty years at £80 a year and a premium of £1,400. The 'certain works' demanded that the tenant must put on an extra storey and modernize the house throughout. Modernizing the house throughout meant putting in plate-glass windows, new drains, water service, and raising the ceiling of the top-floor from 7 feet 6 inches to 8 feet 6 inches.

If a tenant were not disposed to go to the expense of making Lord Portman a present of an additional storey, he could only hope for a lease of twenty-five years. The rent was again fixed at £80 a year, and the premium was £1,400. The tenant also had to modernize and repair the house.

The kind of domestic architecture resulting from the differences between forty-year and twenty-five-year leases may be seen by anyone who cares to pay a visit to Gloucester Place.

Where the tenant would not lay out capital, only a seven-year-lease for seven, fourteen, or twenty-one years was granted at rack rent, the tenant only doing repairs.

With premiums from leases in Baker Street alone totalling £120,000, and the prospect of a steady income of over a million pounds a year, the second Viscount Portman immediately embarked upon building Bryanston House in Dorset, employing the eminent Norman Shaw on this collossal early neo-Georgian project of a central house with radial wings.

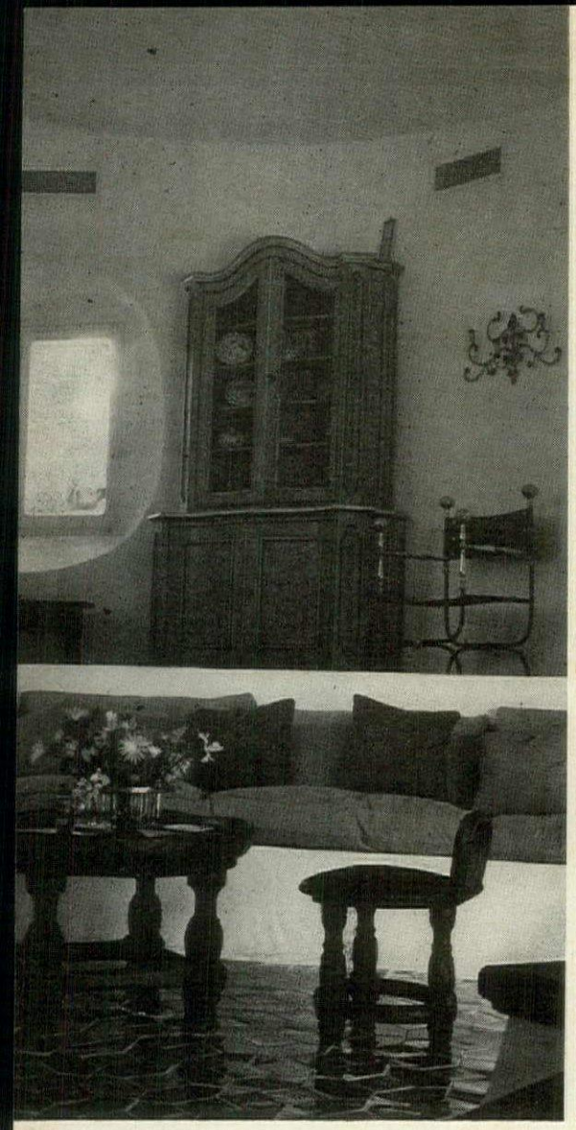
Bryanston was by no means as eccentric as Welbeck Abbey, remodelled and enlarged a few years earlier for the 5th Duke of Portland, and again to a large extent financed by London ground rents. The Abbey, secluded on a large estate in Nottinghamshire, is approached by an underground drive in a mile-long sunken tunnel, and has numerous subterranean rooms, including ballroom and stables.

The heyday of the great estates, benefiting the owners to such an anti-social degree is now, happily, over. The great pile of Eaton Hall, built by The Duke of Westminster from the leases of the Grosvenor Estates, was demolished in 1961, Bryanston is now a school and Woburn Abbey a public fun-fair and zoo●

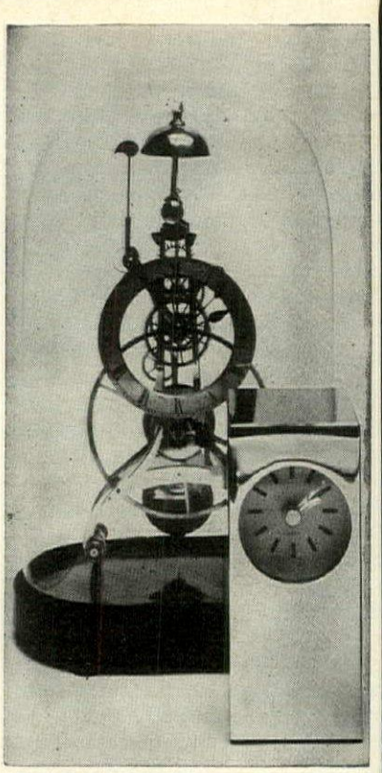




Opposite page (above) *Bird's eye view of Grosvenor Square as originally designed, showing the formal arrangement of the gardens laid out by Kent, begun in 1695*
(Below) *Plan showing the extent of the great West End estates owned and developed by the families listed in the key*
This page (above) *Gloucester Place, Marylebone, showing the additional storeys demanded by the landlords*
(Below) *Mount Street, Mayfair, completely rebuilt to the landlords' demands and at the leaseholders' expense*





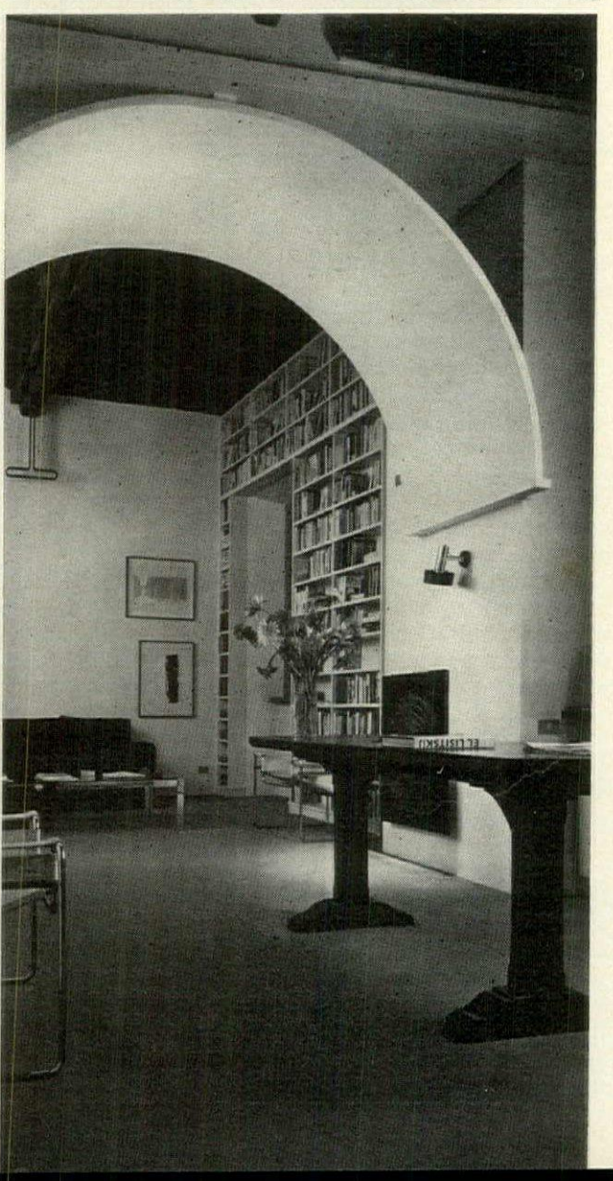


ANTIQUES WITH A DASH OF MODERN

BY JULIAN NORTH

BELIEVE IT or not, the room shown opposite is an exercise in combining old and new. But which is which? says the bewildered, innocent eye. Well, the caption tells all the basic details, but doesn't explain the sheer opulence of the scene. This derives from the decorative flair of the designer who thought that trad didn't mean dull and mod didn't mean a dentist's drilling-room. Result: a room to delight, astonish, captivate, infuriate. Certainly not a room to be visited without comment. Yet how often the two—old and new, mod and trad—are never allowed to



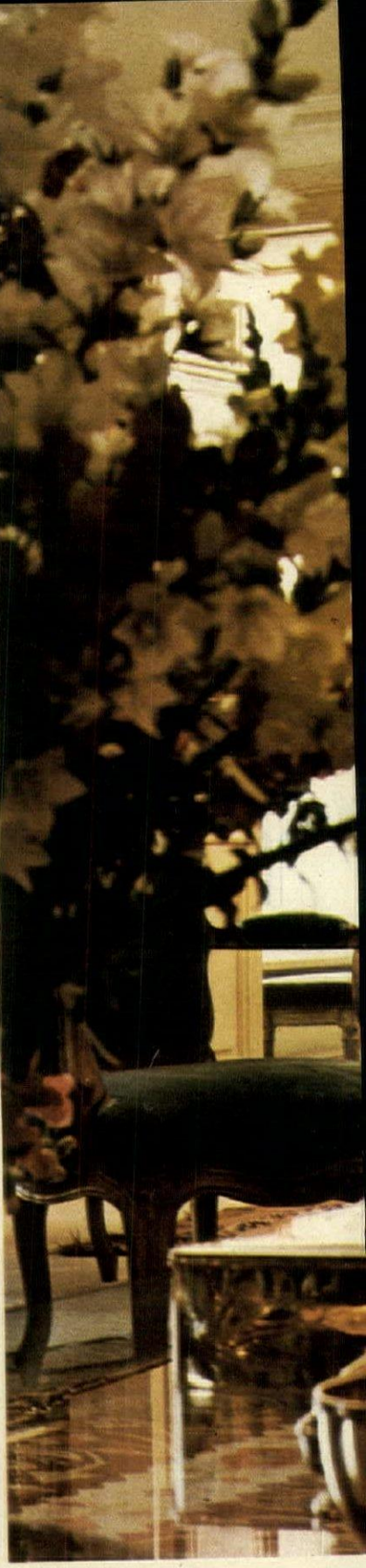


This page (above left) *An antique cupboard makes a handsome focal-point in a rugged, modern room*
(Above centre) *Books, objects and pictures are cosily crowded in this traditional room*
(Above right) *Old and new aptly contrasted: a skeleton clock, c 1835, £560, from Mayfair Microscopes, 21 Conduit Street, London W1, and a modern steel clock, battery-operated, £20, from Liberty, Regent Street, London W1*
(Below left) *An old corner cupboard, neatly fitted into an all-white staircase*
(Below right) *Beamed ceiling, panelled door and an antique oak table are elements from the past in an up-dated setting by Giulio Savio*
Opposite page *Proving that there are no rules, only personal preference and idiosyncrasy, in the game of acquiring antiques, this eclectic assembly of unusual pieces of modern furniture with antique objects and painting, is set against a glistening wall of silver vinyl. Merchandise details are on page 16*

SET DESIGNED BY OLIVE SULLIVAN, BUILT AND PHOTOGRAPHED BY JOHN WINGROVE. OTHER PHOTOGRAPHS: BACHMANN, BOUCHER, ROTHAN, BRIGHT, DRAKE


COGNAC
CACTI





mix. Why? Perhaps there is overmuch concentration or specialization and it is easy to see why. The trouble with antique-collecting is that it is one of the most addictive of all afflictions. Whether the collector is pursuing Roman coins, Wedgwood Jaspar ware or relics of Napoleon or Nelson or both, he (or she) is likely to be hooked for a lifetime, for the pursuit arouses all the polarities of the human condition: an appreciation of beauty combined with the predatory instinct, a passion for, or at least interest in, the past, combined with an up-to-the-minute competitive streak allied with an awareness of current market values which would do credit to a stockbroker or bullion-dealer.

ANTHONY DENNY, JACQUES BACHMANN, JOHN WINGROVE

There is one way to curb the ddiction and that is to cultivate a alent for combining old and new. Otherwise, you'll be forever on the earch for the next treasure, denying he *bambini* their orange-juice in rder to clinch that triumphant bid at Sotheby's. Far worse, you'll end by naking your house a museum or our bedsitter a corner of a museum.

This is one of those rare exercises n decoration in which the whole hould certainly be greater than the um of its parts. Keep an eye on the *nise en scène* and the incidental reasures will be in proper perspective.

That is why of all rooms that com- ine old and new, those evolved by talian designer-decorators are so plendiferous and assured. The Ital-

Left *Antiques of different dates and provenance make a charming assembly in the winter sitting-room of Anthony Denney's house in Alicante, Spain. The table is sixteenth-century Spanish; the lions eighteenth-century* rouennais; *the rug eighteenth-century Persian*
Above *Old and new successfully juxtaposed by decorator Claude Chaucet in a flat in Geneva. Antique chairs and commode are seen alongside a glass-topped table and transparent spiral staircase, all within a pannelled setting*
Right *Pattern on pattern, plus traditional bedhead and paintings, in a colourful bedroom designed for himself by Michael Szell*

ians seem able to accept artefacts from the past as fairly natural attributes for a present-day scene. Perhaps their resplendent past is so





Above *Modern furniture and a long-haired rug are surprising—and surprisingly agreeable—elements in a magnificently-frescoed room in the Doge's House in Venice, recently restored by Valeriano Pastor*

Opposite page *Views of antique-dealer Robin Gage's flat in London, in which period pieces have been used casually and unportentously*

nuch about them, whether they are vandering around Rome or Venice r driving to work in Vicenza or Siena. No better example of the talian flair in combining old and ew could be imagined than the room n the one-time Venetian home of a eventeenth-century Doge shown n this page. Here, architect Vale-iano Pastor has restored the decora-ve glories of the *palazzo*—from ainted ceilings to carved panels and dadoes—yet infiltrated book-shelves and seating as modern as a 1974 Fiat. And all as casually care-free as could be. Surely this is a far better way of saluting the past than making the rooms into a series of museum interiors.

Perhaps because our own British past is more recent we seem to put a special premium on objects simply because they are old. Thus we invest in them with a kind of reserve. They become objects fit only for a special cabinet, wall-bracket or shelf. This is no way to enjoy antiques. They should be part of a room, even the *raison d'être* for a particular colour scheme or arrangement. Anthony Denney, one of the most skilful international interior-designer-decorators of the 'fifties, now retired to a more Virgilian existence in Spain, shows how to get away with such a gesture with his usual flair. Consider that great pair of antique French ceramic lions atop his Spanish work-







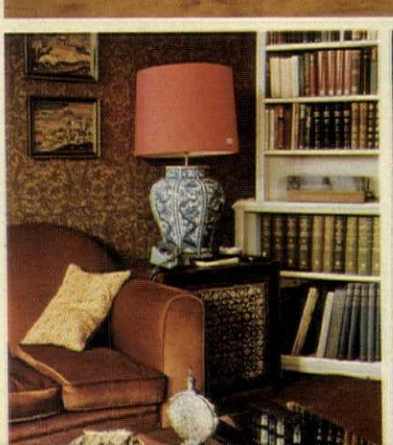


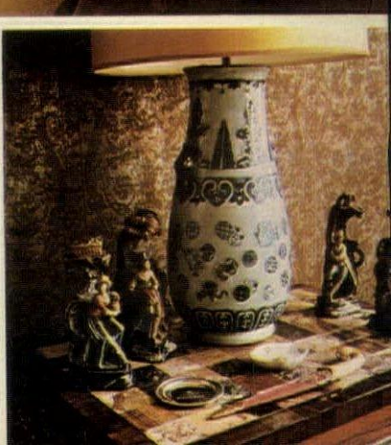
desk. Dangerous positioning? Maybe, but they're certainly part of the room.

But if you're not prepared to risk your own cherished Spode, Limoges, Wedgwood pieces in a similar manner, try something less vulnerable. Build a living-room today round a commode of two hundred years ago. And many a modern bedroom would be enlivened by a Georgian or Victorian wardrobe. The only requirement is your own conviction that you want to do just that.

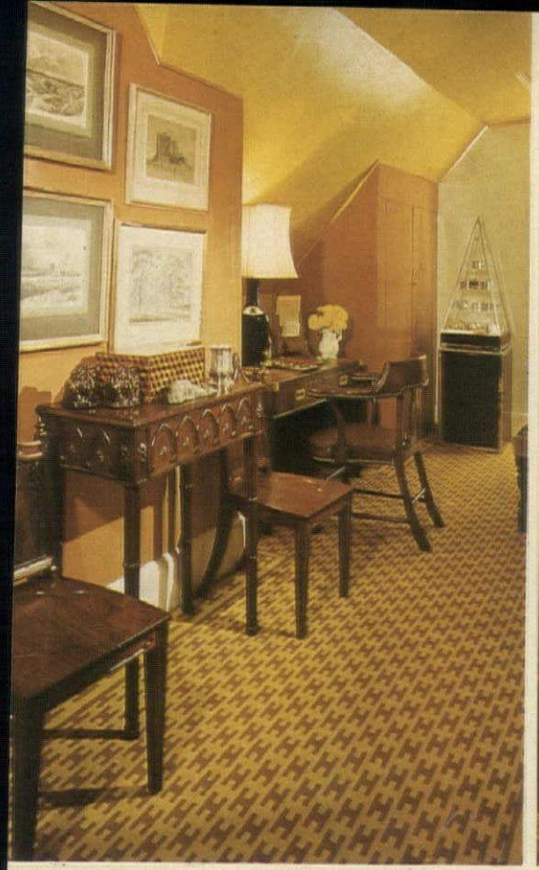
Colour, too, plays its part. Look at that riotous contrapuntal colour scene in the bedroom of textile designer Michael Szell. Pattern piled on pattern with complete assurance and with the additional visual bonus for the owner that he designed the lot himself.

There seems, in fact, only a few rules for combining old and new.

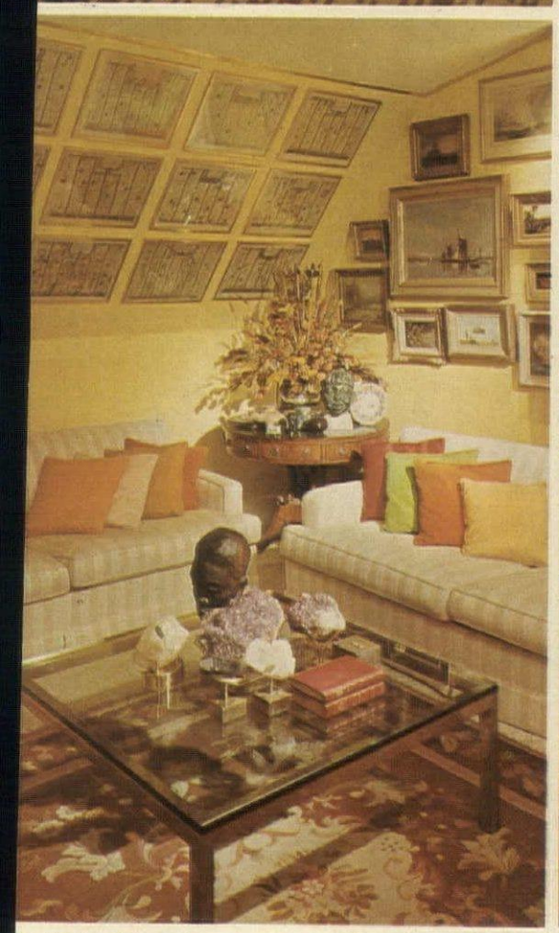












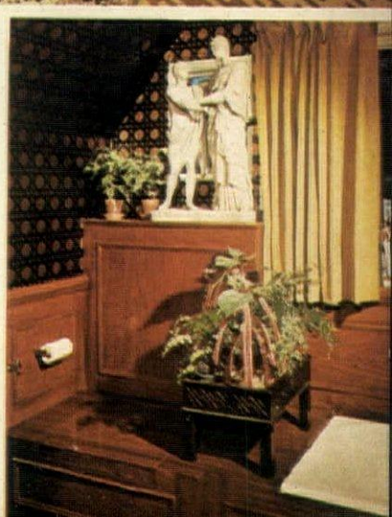


Don't let the room get too portentous. Treat the whole project as casually and unhistorically as you like. Suit yourself. Above all, don't let a friend who prides himself (or herself, for experts come in all kinds of shapes, sizes and sex) on a profound personal knowledge of period, give you advice. You'll end with a solemn-looking room that may get full marks from a curator but won't give your friends the feeling that they're in a room that you designed and decorated.

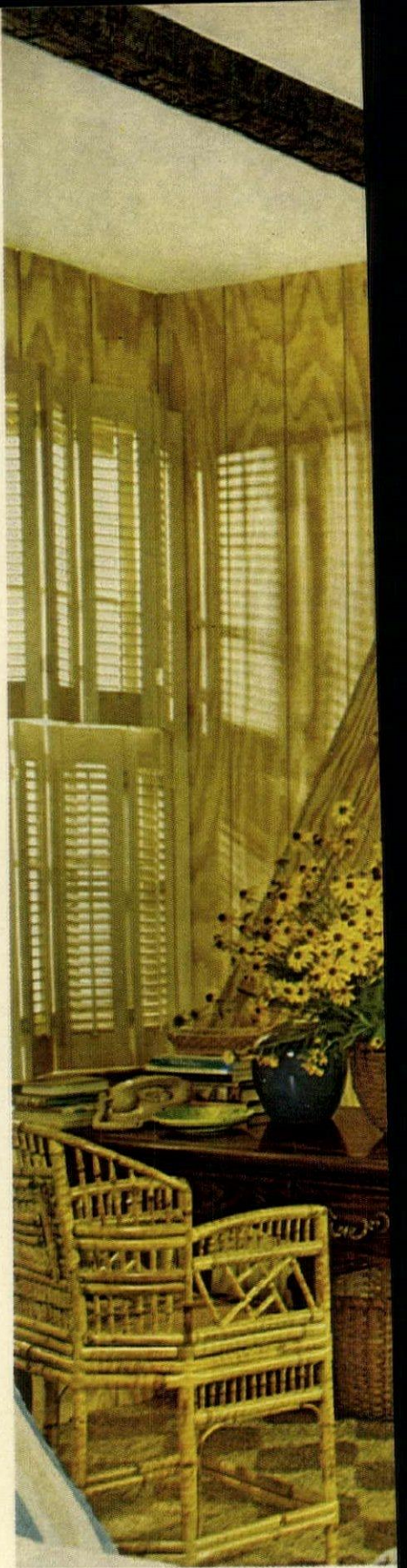
Contrast is perhaps the most exciting prospect, a fact well shown in the Roman apartment featured elsewhere in this issue. There, the owner-decorator has gone in for a set of contrasts requiring steely nerves and supremely confident taste: no less than the contrasting ancient Chinese furniture and rugs with modern American art. Although there's no need to engage in that kind of aesthetic tightrope walking, the lesson is plain to see. Make your own contrasts and, if you believe in them, go all the way. But the best way to start is with the basic requirements in any room: the wall-coverings, floor-coverings, curtains and furniture.

Finally, one warning note: in mixing ancient and modern, take care with metals. Chromium and brass simply do not mix, so if you have a fancy for Regency brass inlay take a deep critical breath before introducing that tubular Breuer chair into your beloved living-room●

Opposite page *A velvet-walled hallway makes a warm-toned gallery for a collection of paintings and a marble bust of Apollo, in a house designed by Claudie Rein*
This page *Views of an interior designed by Robin Anderson for Ben Colman, in which the casual use of antique pieces, intermixed with more modern motifs, is well seen*
BACHMANN, WILLIAMS







FOUR-POSTER FURBELOWS



THE FOUR-POSTER seems to be making a modern come-back. After the Age of the Divan, the Age of the Studio Couch, we now seem all set for a New Age of the Four-Poster. Perhaps it's all part of that nostalgic urge to return to the past, to escape from the frenetic age we live in. Visits to Stately Homes, Victorian and Edwardian clothes, vintage cars . . . all, presumably, are symptoms of the same yearning.

Not all are sumptuous retreats. Elsa Martinelli's four-poster is almost as austere as any Shaker could desire, but it's a spectacular change from the conventional bed or divan. But for most people a four-poster means drapes. This particular aspect of



Above *Simplest of all four-posters, with ticking-striped canopy and bedcover, in Elsa Martinelli's house in St Tropez*
Left *Modern brass four-poster in a flat designed by Robin Anderson*
Right *Pine panelling, rush matting and a wooden four-poster are combined in a delightful, country-style bedroom, designed by Edward Polsinelli. Inset (below left) is the decorative pillow treatment*

CABANBAN WILLIAMS, MIEHLMANN











Opposite page *Four-poster bed, gorgeously canopied with Indian tenting, in a house designed for himself by Thomas Britt*
This page (above left) *Massively-turned four-poster, hung with black-and-white fabric, in a bedroom designed by Louis M Bromante for Doy Rittger*
(Right, top) *Twin beds, both four-posters, curtained with a yellow floral fabric, in a weekend house designed by Michael Taylor for Gorham Knowles*
(Right, centre) *Green-and-white fabric used for bed-hangings, canopy, curtains and wall-covering in a guest's room in Peter and Didi Saunders' house in the Cotswolds. Interior design by David Hicks, Tom Parr and Anthony Cloughley*
(Right) *Simple, unadorned four-poster made of alder trees, devised by Michael Taylor*

nostalgia undoubtedly seems to offer everything, psychologically and aesthetically, for there's scarcely any greater escape from the mundane round than a deep, deep enshrouded bed, and there's certainly no better set-up for showing what a flair you have with fabrics than an expansive four-poster. Could any retreat be more spectacularly colourful than the enormous canopied bed shown on the opposite page? This was designed by Thomas Britt and made from tenting bought from a Pakistani Pavilion in an international exhibition. The Britts continued the Far Eastern feeling with a silver-and-white Indian-screen patterned wallpaper. Yet, even without colourful fabrics, the four-poster can still suggest ineffable serenity and repose. Edward Polsinelli's spectacular exer-

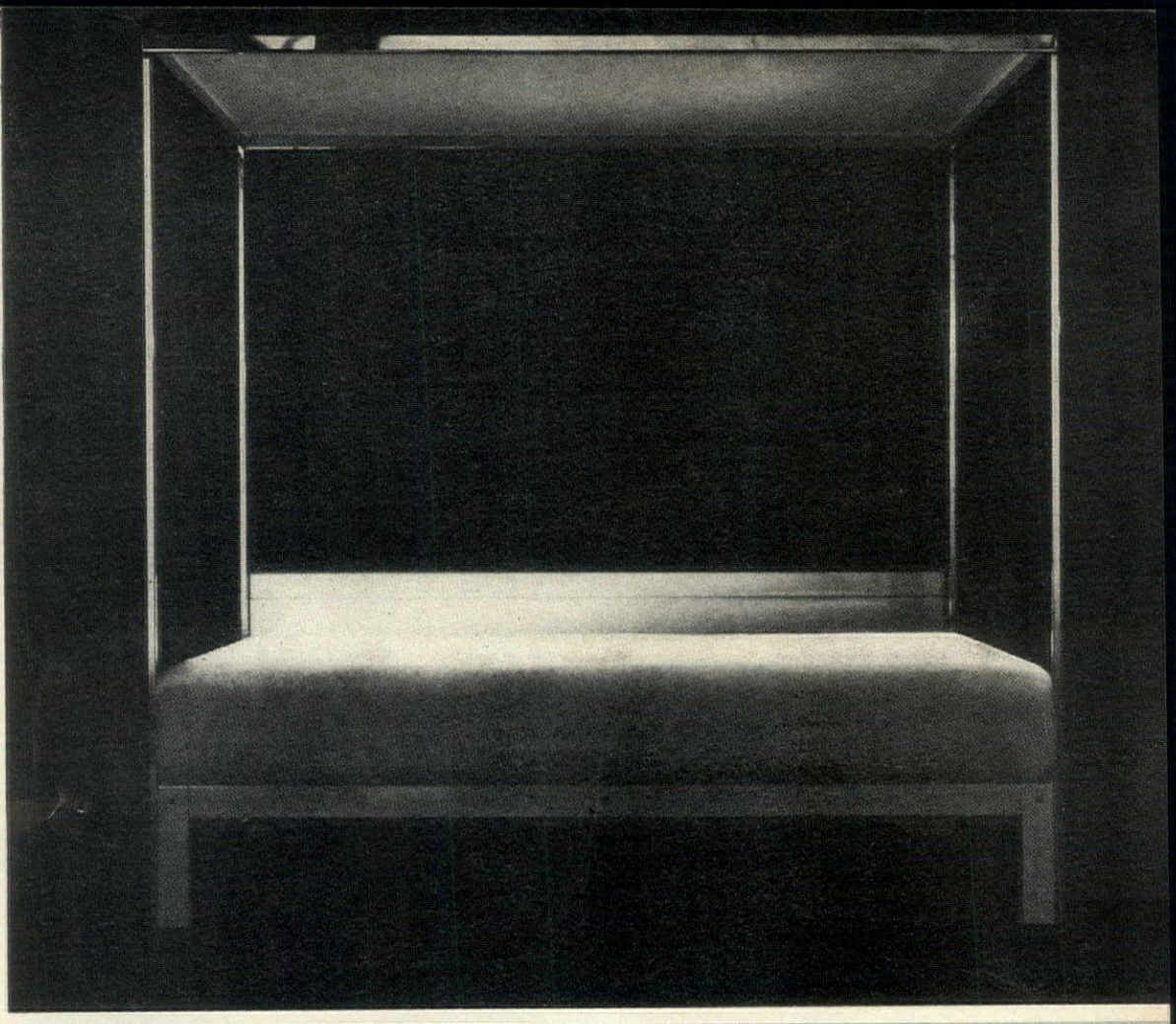
GRIGSBY HERST, DAVID MASSEY







Opposite page (above) *Chintz hangings, apricot-coloured walls and satin upholstery add up to a fresh and pretty scheme, evolved by Paul Kettering*
(Below) *Four-posters* par excellence *in two of the magnificent state bedrooms at the Royal Pavilion, Brighton*
This page top) *The 'Letto Themenos' bed, designed by Paolo Tommasi for Delta of Italy, made in lacquered wood and chrome. Inquiries to Zarach, 183 Sloane Street, London SW3*
(Centre left) *Model 524FP brass four-poster by Buckingham, costing from about £151·25 for the basic bed in the 4-feet 6-inch size. (Choice of mattress qualities available.) From leading stores*
(Centre right) *Four-poster bed designed for Casa Pupo, to match their range of white-wood chairs, about £300·00, excluding mattress. Inquiries to Casa Pupo, 60 Pimlico Road, London SW1*
(Below left) *Four-poster bed, No S183, from the 'Minstrel' range by Stag, from £90·75, excluding mattress and drapes. From leading stores*
(Below right) *Brass four-poster chosen from an enormous selection of antique and brass beds available from '. . . And So to Bed', 7 New King's Road, London SW6. There is another branch at 685 Finchley Road, London NW2*

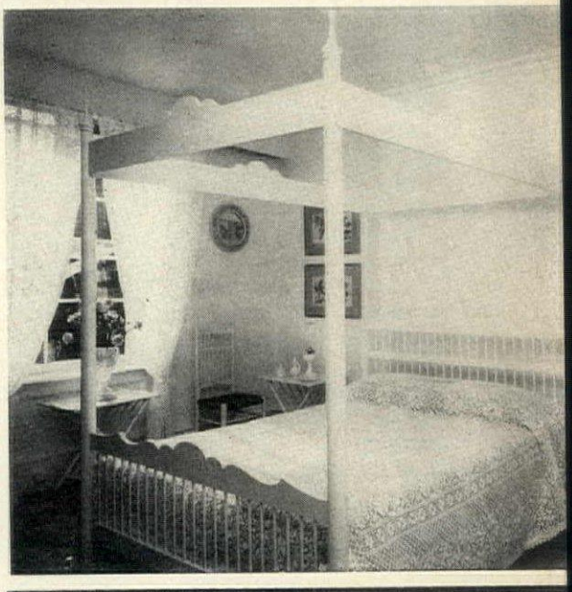


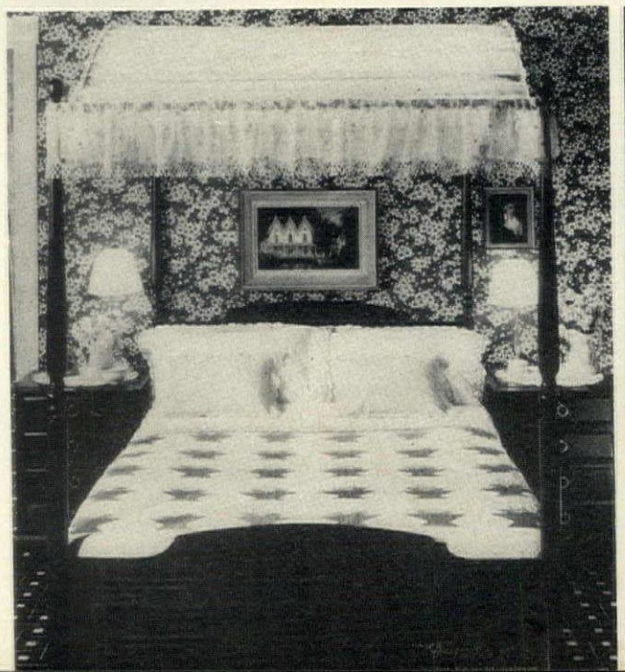
cise in four-poster restfulness, shown on page 81, is hung with a Belgian oyster white linen, lined with a blue and white cotton. Continuing the austere theme the bedcover is of glazed white cotton. The monastic touch is somewhat diminished by the warm-toned pine walls.

The traditional image of a four-poster is of a fairly lush carapace, but some modern designers who have preferred to experiment with the form rather than the furbelows, find that skeletal line very much to their taste. Hence the plurality of modern four-posters which wouldn't be out of place in an exhibition of modern sculpture at the Hayward Gallery. Some of them have an austere beauty lightyears removed from the usual pictures evoked by the words 'four-poster': lovers entangled in their nuptials or the paterfamilias gathering his family before him as he bids farewell to these mortal coils.

Perhaps the most uncompromising of these modern four-posters—which can doubtless prove as compromising as any other in certain doubtless reprehensible circumstances—is that designed by Paolo Tommasi for Delta of Italy and now available in London at Zarach. Anybody who ever says that the four-poster bed is a piece of sentimental nonsense and utterly removed from any modern way of life could well be introduced to this masterpiece of modern design in lacquered wood and chrome . . . but go armed with a fairly flexible and capacious cheque-book, for this gorgeous piece will set you back about £500 (including the inconveniences of VAT) but on the other hand, you could console yourself both in the bed and with the thought that it would be very difficult indeed to find a masterpiece of twentieth-century sculpture for that kind of outlay, and certainly not a piece you could sleep in ●











Are there any personality differences between short and long sleepers?

Why do we have frightening dreams?

Will sleeping pills help you to get a good night's sleep?

Does it matter when we sleep, day or night?

Is there one sure formula for getting to sleep?



SLEEP

Dr Elliott Weitzman is one of America's top brain specialists. He became interested in various aspects of sleep whilst a student in the 'fifties, and started to investigate sleep seriously in 1960, continuing his research at the Albert Einstein College of Medicine. He is now Chairman of the Department of Neurology, Montefiore Hospital, in New York. In this interview with Beverley Russell, Dr Weitzman brings us up-to-date with the latest data on the subject. (He, by the way, is a regular sleeper, enjoying about seven hours a night.)

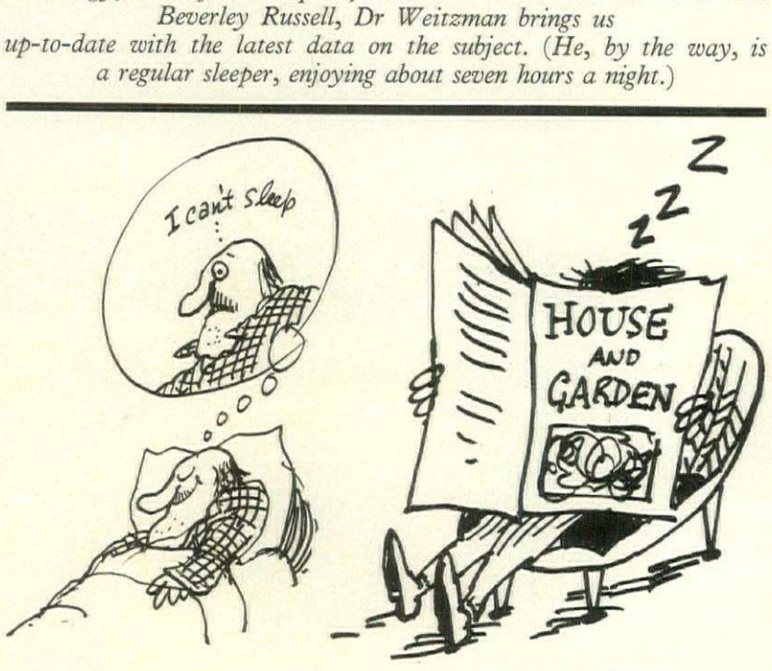
Q Are there personality differences between short and long sleepers?

A There is controversy going on about this. Dr Ernest Hartmann, a psychiatrist at Boston State Hospital's Sleep and Dream Laboratory, published a study that indicated short sleepers were usually aggressive, more active, somewhat more intellectually alert, more comfortable in their lives and jobs. They couldn't wait to wake up. On the other hand, Dr Wilse Webb at the University of Florida did a study and did not find that. He found no fundamental difference in all his tests between these two groups. So this is a debatable point.

Q Does it matter when we get sleep, day or night?

A It doesn't matter when you sleep, as long as you do it habitually at the same time. Man is a diurnal animal, and functions by being awake in the light and asleep in the dark. Then there is the question why some people reverse their sleep-waking cycle. They say they function better at night at the time when everyone else is asleep and they pull down the blinds, make the room dark and go to sleep in the daytime. In my practice, I have seen people who actually can't work during the day, they keep falling asleep. My own bias is that they're not born with that pattern. It's not a genetic trait. I believe that for some reason, it's not clear why, early on, sometime in their teens or young adulthood, they just start shifting their sleep pattern. Now once you've reversed your twenty-four-hour sleep-wake cycle, for whatever reason, it takes a significant period of time to change back. It's quite hard to do that once you've established a pattern. Individuals in the entertainment industry or working at airports or in hospitals, nurses, night workers of all kinds, begin to feel they're 'night people'. It's true they are night people, because they've habituated to that, and so they accept it. They feel quite uncomfortable doing things the other way.





Q So jet travel does have a significant effect on our wellbeing?

A Yes, it really is difficult to adjust to rapid geographical time-zone shifts. You can't do it right away. It takes time. There is a twenty-four-hour cycle of heart rate, blood pressure, body temperature, hormonal activity as well as other functions—indicators of central nervous system control, all nicely organized functions. In a sense, we have to fit our daily activities to those rhythms. That's why you can't sleep when you're ordered to. It's not like a bottle. You can't take some out and fill it up again at any time you wish. You can shift all of these biological rhythms, but they don't shift at the same rate. Some shift very rapidly and others slowly. For example, it can take from two to three weeks for body temperature curve to be changed around. However, evidence is in favour of the fact that if you have to work during the day in an active or demanding job, you can probably hasten these shifts. A case has been reported of a scientist and his wife who went to live in America. When he got to the U.S., immediately the next day he started work. He was eager and involved with his job. He diligently worked himself awake. His wife on the other hand had relatively little stimulation. She stayed at home with the children most of the time. She took lots of naps during the day. She had great trouble shifting her sleep-waking pattern, he on the other hand after a week or so felt fine. His body temperature pattern shifted very rapidly, hers slowly. So the issues of what you do during the day, the demands of physical and mental activity may be important factors in adjustment.

Q Do we need eight hours sleep at night, or could we manage with less and not spend a third of our lifetime in bed?

A I would say that's a question that can't be answered unequivocably, 'yes, you do,' or 'no, you don't.' One thing is clear from all the research: the amount of sleep that people get or have on a twenty-four-hour basis is highly variable, ranging from five to six hours, up to ten or twelve hours. Most people get about seven hours of total sleep time on a routine basis. Less than five is very unusual—probably less than 1 per cent of the population will have that. Probably less than 1 per cent go above twelve hours. If you go significantly beyond either of these extremes, for a prolonged period of time, it's a pathological situation. It's true some of the great men in history functioned on two or three hours sleep at night, but they also caught up on sleep through naps at other times, so they probably slept for at least five hours in a twenty-four-hour period.

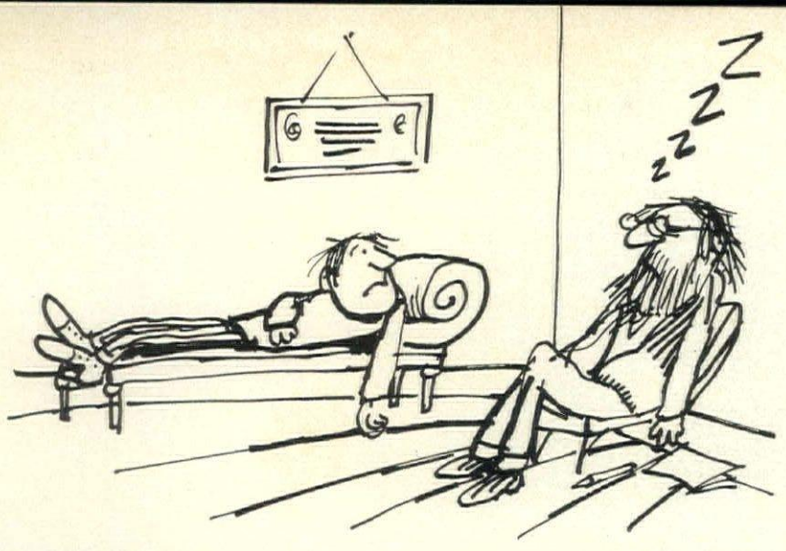
Q Researchers talk of two different states of sleep, what do they mean?

A The old view of sleep proposed by Ivan Pavlov, the Russian physiologist (and his theory was a dominant one that lasted for some time), was that sleep was somehow a turning-off of all the brain's activity. You sort of turned off the nervous system and everything quieted down. Well, that's just not the case. All the evidence today is that sleep is a very active, dynamic process. The metabolic activity of your brain is going on, just as much as during waking. In fact, in the dreaming state, or Rapid Eye Movement sleep, called REM sleep, brain activity can be even greater than when you're awake. Today we divide sleep into REM (dreaming) sleep and non-REM (deep) sleep. In the 1950s, it became clear through research that there were at least two kinds of sleep and their relationship was connected by time. Sleep stages are defined by measuring brain activity, eye movements and certain muscle activity. Brain waves change markedly during different sleep stages and are quite different from when you're awake. In a typical night, after about two hours of non-REM sleep, the sleeper enters REM sleep, brain waves change to low voltage and eye movements occur. Periods of non-REM and REM sleep alternate during the night about every ninety minutes. The dreaming state, REM sleep, accounts for about 20 per cent of the total night's sleep.

Q How important is it to remember dreams?



DRAWINGS BY DEREK ALDER



Well, we all have Rapid Eye ovement dream sleep every night d it happens four or five times a ght and it is quite normal. People ho say they don't dream, actually , but they don't remember it. Now hy people remember dreams and hy they don't is not entirely clear. he dream you remember best is e one out of which you just woke. reams are usually very hard to member, they disappear. Just as u try to remember it, the dream es away. There are some people ho are very introspective, who ways think about why they're oing this or that and they're often eople who are very much interested their dreams. It's a reflection of eir personalities and their emoonal functioning. I wouldn't object anybody recalling dreams, but you don't do it, I don't think it's oing to be bad for you. Of course, it ould be valuable if you are troubled motionally and under some psychitric care, and your psychiatrist inks it beneficial for you to explore our dreams with him and discuss ith him what they mean.

Q Why do we sometimes have rightening dreams?

A The nightmare, or very disturbng sort of dream, generally occurs a very intense Rapid Eye Movenent period. We don't know exactly hat produces it. But it can cerainly occur sometimes when somene has been on sedatives, barbiturtes or other drugs. Going off the rug will produce a syndrome, hich we call 'REM rebound', or eriods of intense dream sleep. haracteristically, at the end of a very ntense REM period you may wake p and feel very jittery and shaky nd frightened. It can be a very psetting experience. The danger is hat the person may feel: 'Oh, dear, 'm having my old problem. I can't leep. I'm waking up all the time and 'm having these crazy dreams. I don't feel good, so I'd better keep aking the drug.' This situation can e completely misinterpreted by oth patient and doctor who are not ware of the 'REM rebound' syndrome.

Q Why do people have insomnia?

A I can't explain it. People who are depressed will, for whatever reasons, have trouble sleeping at night. It's not clear why that happens. They may go to sleep for a few hours, then wake up, wander around the house perhaps, try to go back to sleep and they can't. They may take naps during the day to catch up. People who are anxious and depressed frequently have insomnia but what the fundamental, neurological mechanism that causes sleeplessness is, we simply don't know. Indeed, we don't know what factors in the central nervous system produce the sleeping and waking states. There is much to be learned about sleep.

Q But sleeping pills can have a very disturbing effect on sleep states?

A There is no drug that I know of used or being prescribed for sleep which produces an entirely normal night's sleep. They all alter sleep in some way or another. Depending on the dosage, barbiturates can have a very powerful effect. It is unlikely that a drug could be produced to make a normal night's sleep, since sleep is so very complicated. Many regions of the brain are involved: many different chemicals, different transmitters, different hormonal systems. It is probably that there is no single sleep centre in the brain. On a short-term basis, for certain acute anxiety problems, it's reasonable to give people drugs or sedatives to reduce that problem. But as a long-term therapy, for treatment of insomnia or treatment of depression, I would say drugs have been much over-used and have led to medical problems and syndromes, which in themselves disturb sleep.

Q Will a mattress or bedroom environment help with sleep?

A If you're physically uncomfortable, your sleep will be less regular. There's something about habit and establishing a regular pattern of sleep that leads to normality of sleep. We know there are certain things that disturb sleep. Strenuous exercise just before going to bed will frequently disturb sleep. However, if you exercise four or five hours beforehand, you apparently sleep better. If it's too cold or too hot or uncomfortable in some other way, or if you're in a novel environment, we know that upsets sleep. We have pretty good beds in our sleep laboratory, but I'll take someone and put him in one of our beds and he'll have disturbed sleep the first night. Sometimes even the second. By the third night he'll be used to it. We all experience problems in adjusting to a new environment, in a motel room or hotel. You know the feeling that although you've been to bed, you haven't really slept well at all.

Q Is there a 'correct' way to lie, or a position for sleep that is better than another?

A No, we all change position, arms, legs, body, many times during the night. We shift our bodies differently in different stages of sleep. In Rapid Eye Movement sleep we don't usually have large body movements; what we have are twitching movements. Did you ever watch a cat sleep? You can tell immediately when it goes into REM sleep. Its head will fall right over, all its muscles will collapse and then you'll see these twitching movements. Facial muscles, whiskers will twitch, and that will last for about five to seven minutes and then it will go back to another kind of sleep. We do similar things. At the end of REM sleep, we then have a big body movement, turn over, get into a new position and then we go into non-REM sleep. The normal organization of sleep, with this changing of body positions, the respiratory sighs, are all mechanisms that have evolved to keep us healthy while we're sleeping. It keeps us from getting into physical trouble while we sleep. Staying in one position for a prolonged period is very dangerous.

Q Is it possible to learn during sleep—say a foreign language, from tape recorded information?

A I have seen no evidence that sufficiently demonstrates to me that people learn when they sleep—that is learn something *new*. It would be nice if we could.

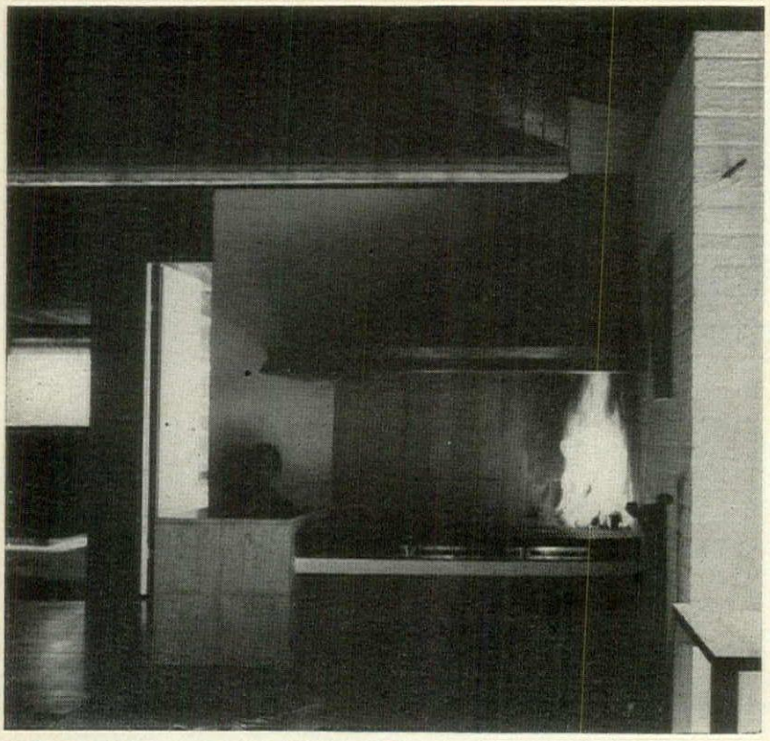
Q What happens when we go without sleep?

A Sleep deprivation affects people in a variety of ways, mainly changing their mood. They're irritable, abrupt, they appear to be even depressed. They don't want you to bother them too much. Going without sleep also affects their interest in their environment, their ability to get involved in what's happening around them. There's no question that their critical judgment, their decision-making is affected. But there's yet no evidence that it makes you actually physically sick or organically ill, that your liver will go bad, your heart will fail, you'll get lung problems or your brain will change. These changes of mood are very rapidly reversible by one good, prolonged sleep period. The longest sleep deprivation on record was a high school student in San Diego, California, who for a science project went without sleep for almost eleven days. He was awake continuously without drugs. Then he went to sleep for about twelve hours and when he woke up he felt fine. This brings up the question: when somebody is sleep deprived, is he totally sleep deprived? We have made the assumption that sleeping and waking are mutually exclusive states, that you're either awake or asleep. Some of our most recent research suggests in adults what happens is that there is some kind of sleep that the nervous system is getting, even if you remain awake for twenty-four hours. It is possible that one may be both 'asleep' and awake at the same time. The notion that sleep patterns may be continuing during the day is one of the new conceptual views that is developing. Indeed some of the present studies challenge some of my own previous conclusions.

Q Is there one sure formula for getting to sleep?

A There are lots of idiosyncratic things that people have evolved for getting to sleep: taking a hot bath, a warm drink, having the window open. I don't think they're critical at all but anything that makes you relaxed and comfortable will help . . . a pleasant room, a good bed, sheets, blankets, and pillows that you feel happy with. It's very much a matter of individual preference. When we have people sleep in the laboratory, we just ask them to do what they normally do when they go to sleep at night. They wear the same pyjamas or whatever they wear in bed at home. We make the room as comfortable as possible, it has a hospital bed with a nice mattress, and 90 per cent of normal subjects go to sleep within fifteen to thirty minutes●





A FINNISH HOLIDAY HOUSE

SOPHISTICATED RETREAT ABOVE SEASIDE ROCKS

BY LIDIA SUNDELIUS
PHOTOGRAPHS BY LARS HALLEN

THE WEEKEND and vacation house shown in these pages was designed by the Finnish architect, Ilkka Salo, for Anja Niemi, managing director and designer for Kaunatar Tuote, one of the largest of Finnish fashion and textile manufacturers, with its own department stores in Helsinki and Turku.

Anja Niemi, who was responsible, with her sister, for building up Kaunatar Tuote, lives in Turku, but escapes whenever possible to this small but sophisticated retreat in Eriksvalla, a mere twenty miles from Turku yet seemingly as the farthest remove from the modern world.

The shape is L-shaped, built in pine throughout: the exterior walls of split pine logs, the interior of pine planking and walls of pine panels.

The plan allows for a living-room, communicating with dining-room by means of sliding doors; two bedrooms and bathroom, plus sauna and outside pool.

Unlike the owners of most Scandinavian weekend houses, Anja Niemi has used traditional Finnish furniture as well as modern pieces. Altogether, the interiors show a full international range: chairs by Corbusier, rugs from Greece; vicuna bedcovers from South America; marble floors (for the sauna) from Italy.

Anja Niemi is a collector of sculpture and paintings by Finnish artists. In the living-room, there is a bronze wall sculpture by Klara Pullinen and another by Väino Aaltonen; in the loggia is a work by Jarkko Roth.

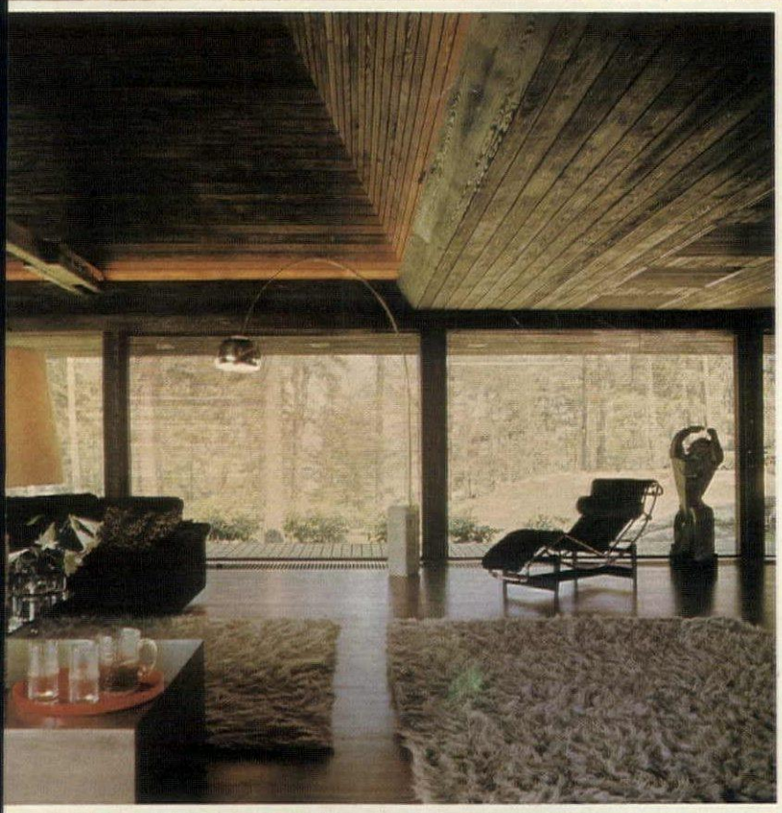
One of the most original touches is the dining-table: a flat piece of labradorint, a black stone with blue spots, found in Lappland, a dramatic foil for the traditional nineteenth-century dining-chairs.

For the rest of her furniture, Anja Niemi has gone to that great source for so many Finnish house-proud furnishers: Artek, the great Finnish manufacturer of furniture designed by Alvar Aalto and other Finnish designers ●

A PLAN OF THE HOUSE IS SHOWN ON PAGE 154

This page (right) *Exterior view of the house which rises dramatically from the rocky landscape.* **(Above)** *Small sitting-room, adjoining the living-room, warmed by an open fireplace.* **Opposite page (above)** *Another aspect of the house in its typically Finnish setting.* **(Centre)** *Two views of the living-room, with pine-boarded ceiling and floor, chaise-longue designed by Le Corbusier, sculpture of a woman by Väino Aaltonen, rugs from Greece.* **(Below left)** *More pinewood is used in the bedroom, where strips of lighting have been let into the ceiling. These can be regulated in intensity as well as colour.* **(Below right)** *A corner of the living-room, looking towards the dining-area, which can be separated by a sliding pine panel. The bronze wall sculpture is by Haupt.*

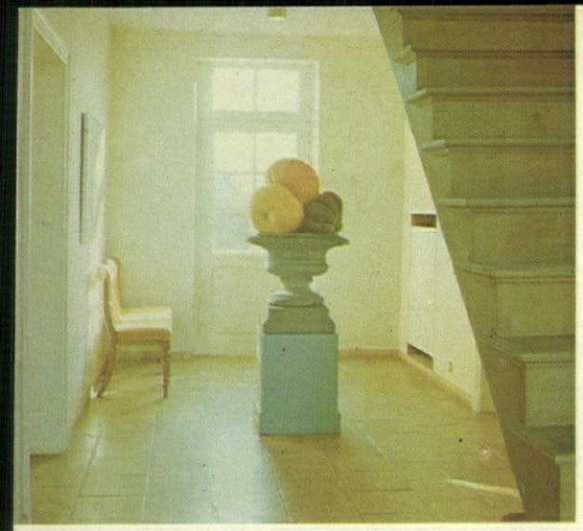


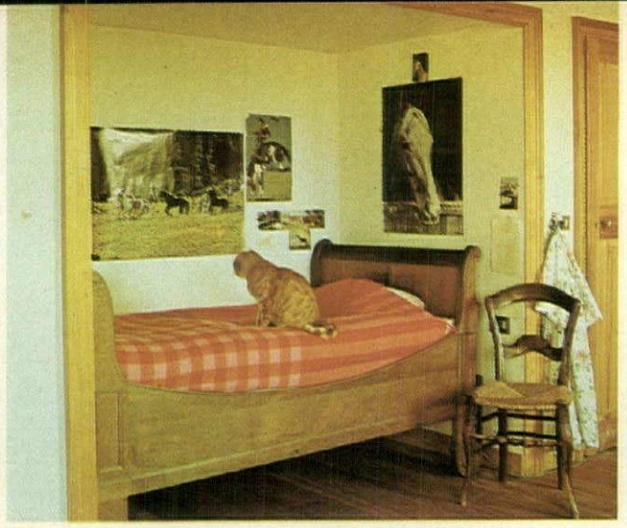














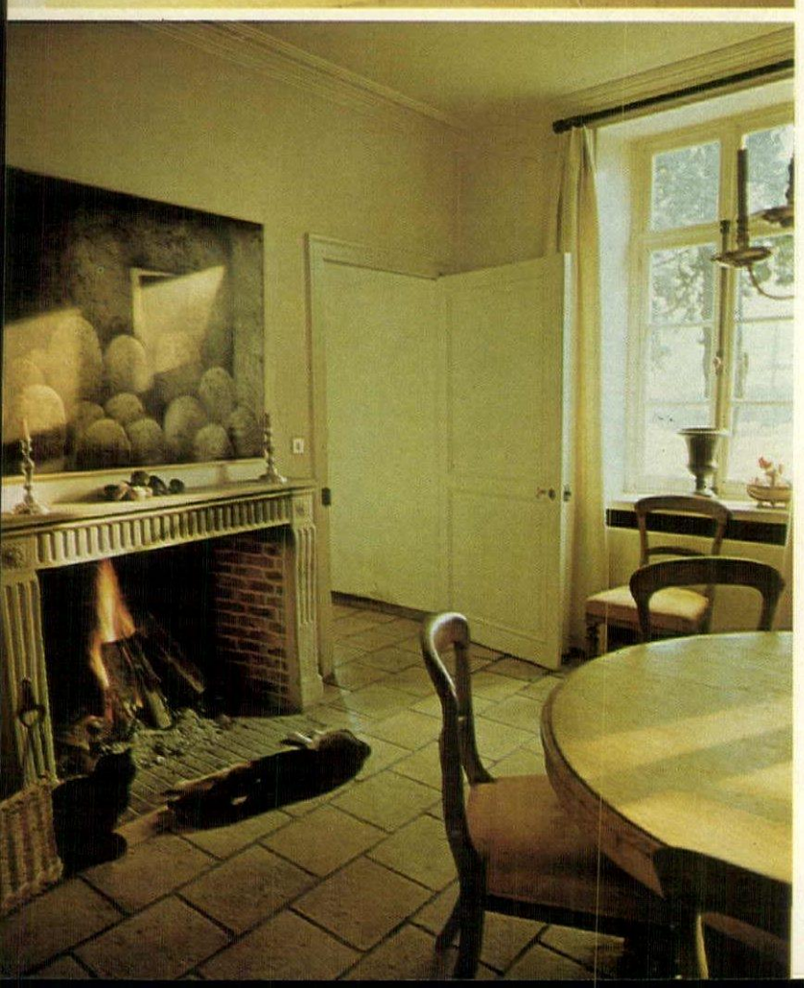
MODERN WORKS ENRICH AN OLD HOUSE

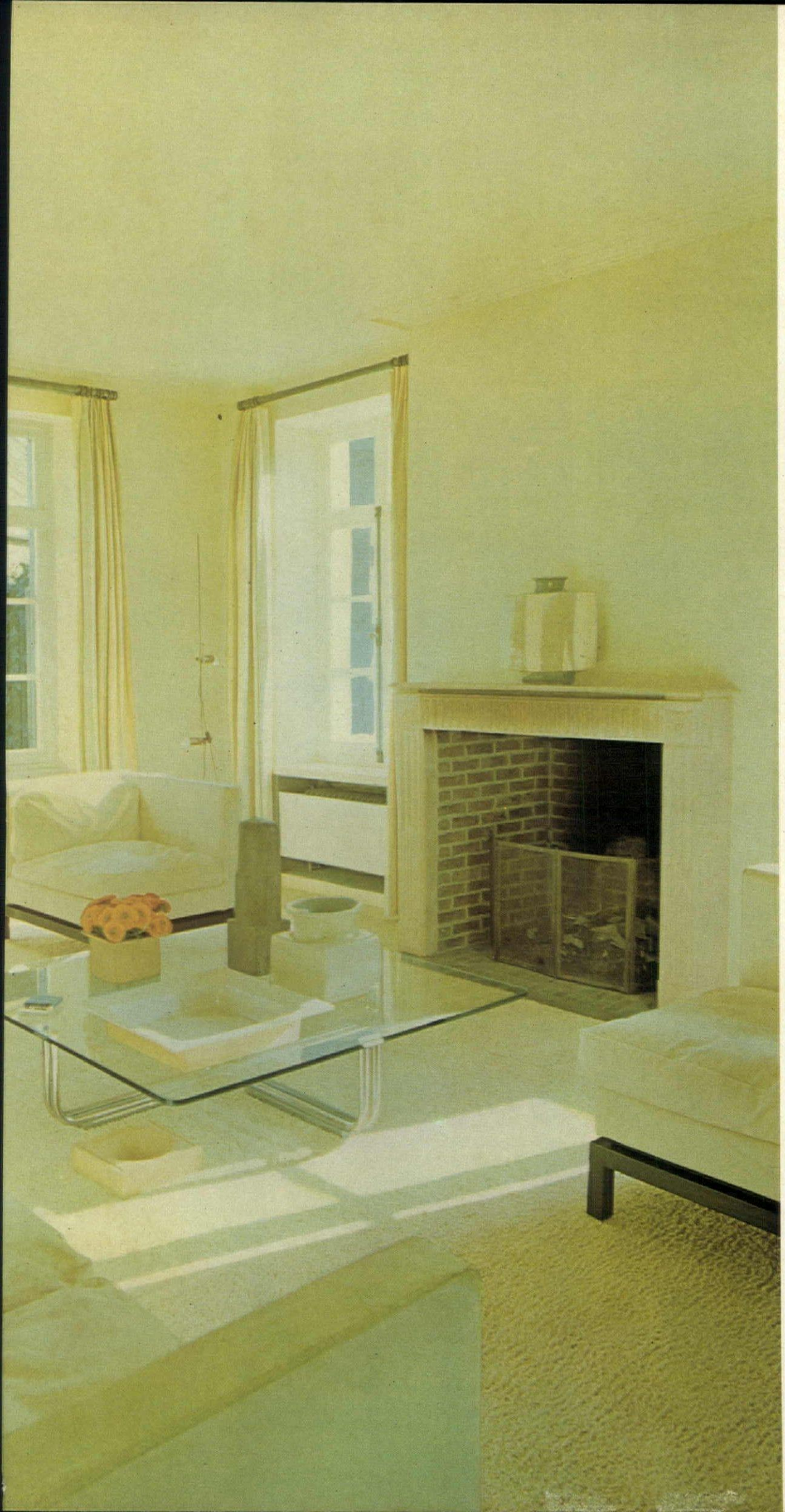
PHOTOGRAPHS BY TIM STREET-PORTER

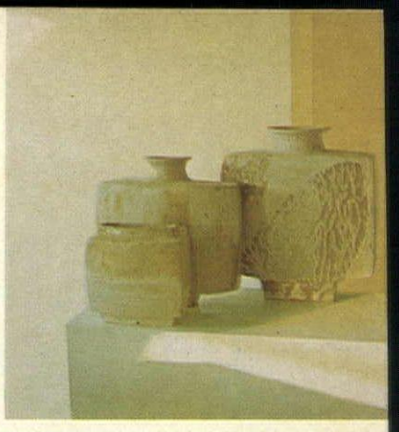
PIERRE CULOT, the noted Belgian sculptor, examples of whose work are currently being shown at the Victoria and Albert Museum, lives in this converted eighteenth-century farmhouse, some thirty miles from Brussels, with his wife Miché, illustrator of children's books, and their two children.

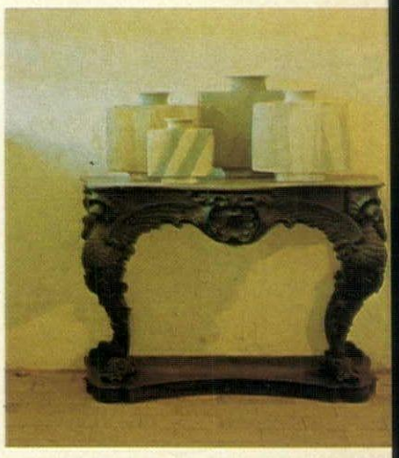
In common with many practitioners of modern art, Pierre Culot prefers to live in a more traditional ambience, which has also provided him with a magnificent barn suitable for studio plus gallery. As he works in several media – metals, wood, ceramics – the barn is spacious enough to accommodate a kiln.

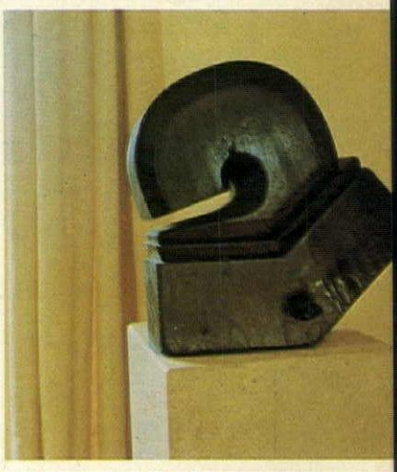
Culot sculpture is very much part of the *mise en scène* at the farm. A giant metal work takes pride of place in the garden, wooden reliefs are to be seen atop plinths in the house and pots dot the studio, side-tables and odd corners. One magnificent example is set austerely and majestically on the living-room chimney-piece. As the artistic streak seems to run right through the family, clay figures fired by the two Culot children, boy and girl, adorn the chimney-piece of one of the spare rooms. Unlike many converters of old farmhouses, Pierre Culot has finished the house with a casually-sophisticated mixture of traditional and modern pieces. The drawing-room is finished in deeply-cushioned sofas and corner seats set about an armourglass coffee-table. The dining-room, on the other hand, has a traditional ambience, as do the hall and bedrooms. But the kitchen is a triumph of modern technology, as much of our own time as the works of Pierre Culot himself ●



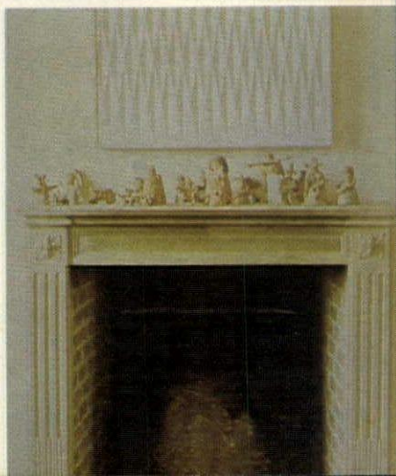
















3 LEVELS: 2 FLOORS

PHOTOGRAPHS BY JAMES MORTIMER



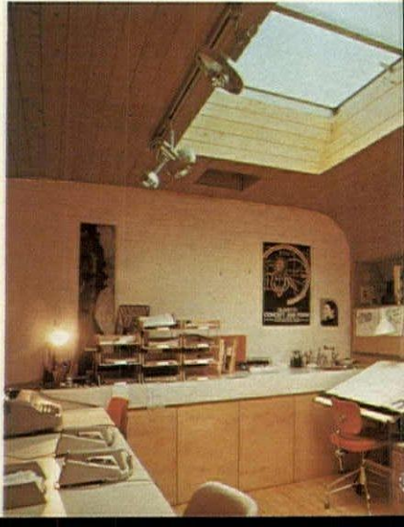
WHEN JOHN RENTON and Tony Welch of the Renton Welch Partnership found, improbably enough, a small site in the Camden Town area, they took the logical but somewhat rare step of sharing alike and building two identical houses.

By careful planning, the site provided them with two houses, each having a large living-area, bedroom, studio and garage. Despite the spatial constriction, the living-rooms are surprisingly large, light and airy, an impression enhanced rather than diminished by the gallery which houses the studio.

The kitchen, which is set and built like a spacious galley across one end of the living-area, is half-screened by fitments which house cooker and refrigerator on one side and bookshelves on the other.

The sheer size of the living-area permits an almost prodigal degree of seating: in the middle of the room a bench with leather covered cushions partnered by various chairs, modern and rocker; at the far end a bench to the full width of the room set against the sloping glass dining-conservatory area. With its honey-toned narrow planking for gallery and flooring, the room has a mellow visual warmth, augmented in the winter by the more thermal variety: warm air heating system.

Few houses of recent years have been so carefully planned to provide so much practical space on so small a site●



The photographs in these pages show general views of the interior, including the gallery studio, reached by open stairs, dining-area and bedroom. An exterior view of the house, plus floor plans, are on page 147



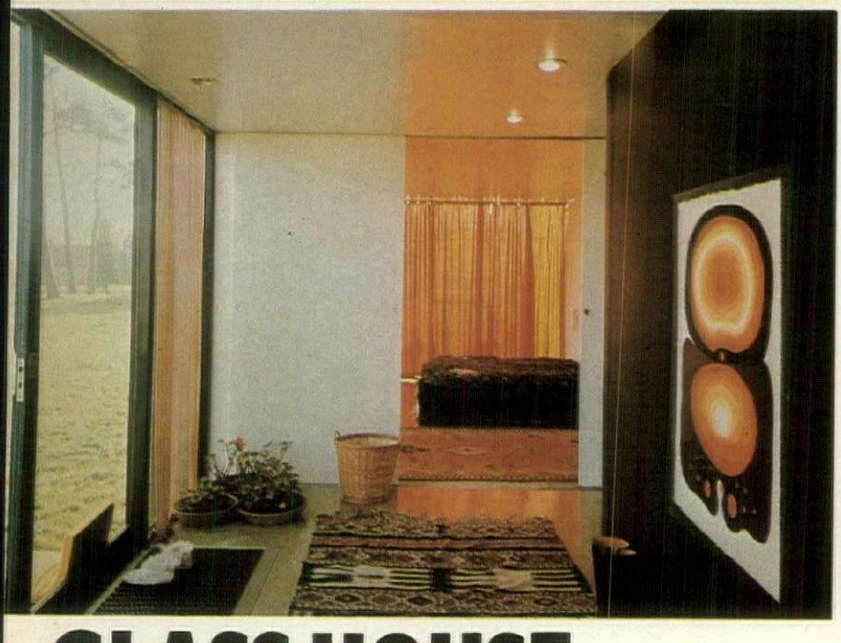














GLASS HOUSE IN A FOREST

PHOTOGRAPHS BY RICHARD EINZIG

ALTHOUGH architects are generally deemed to have a head start when it comes to designing a house for themselves, not many have the fantastic start given to architect Georgie Wolton when she came to design what was to be rather more than a holiday and weekend house for herself, her husband, David, publisher and hop merchant, and their eleven-year-old daughter, Suke.

She started with the gift, from her mother, of eighty acres of Surrey, abutting Forest Commission woodland. These acres, and more, had been in the possession of her family for several years and now, with a derelict cottage, they were her own.

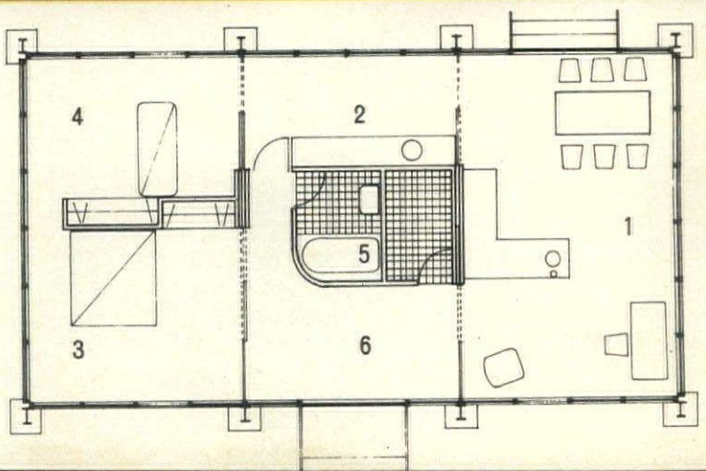
After the usual drawn-out negotiating concerning planning permission, the cottage was demolished and she set about designing a house that would be both a vacation house and base for her own planting ambition In the past two or three years she h been responsible for planting tho sands of beech trees; those near the house being standards.

Now the house is virtually modern forester's cottage, but rath more luxuriously endowed wi amenities than the traditional cottag For one thing, the Pither stove ar ceiling heat give the house a geni warmth on the wintriest of day And the colourful Kelim carpet

asual modern furniture, allied with dd pieces of a seemingly Chekhov-an flavour, are a far cry from beams nd chills.

The heart of the house is the entral unit which combines the bath nd kitchen unit. On either side (see lan) are the large living-room and he bedrooms. Simplicity in plan-ing could scarcely be more basic nd comprehensive. Little wonder hat tending those woodland acres as become a therapeutic relaxation rom a busy architectural practice●

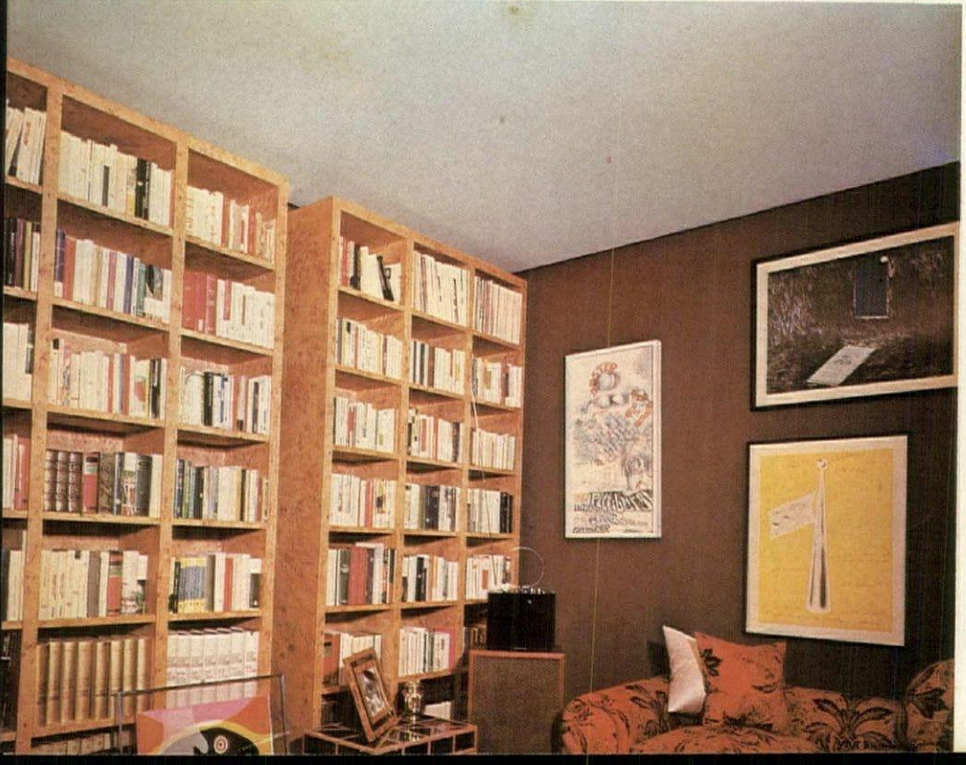
Left, top *Exterior view of the house and sylvan setting, reflected in the swimming-pool*
Left, centre *The kitchen, seen from the daughter's bedroom*
Left, below *View towards one of the bedrooms*
Above *The dining-area, glazed on two sides, with banquette seating at right*

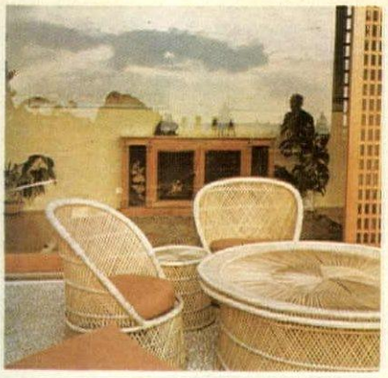


Key to plan
1 *Sitting-dining area*
2 *Kitchen area* **3** *Main bedroom*
4 *Daughter's bedroom* **5** *Bathroom*
6 *Entrance*









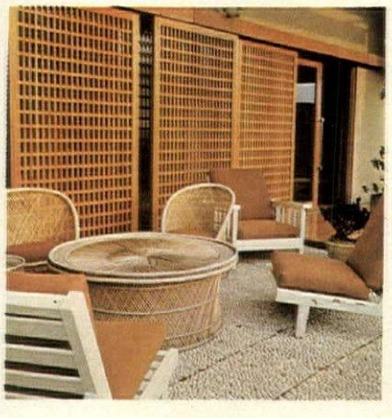
ANCIENT ORIENT: MOD U.S.

PHOTOGRAPHS BY CRISTINA GHERGO

MANY owners of apartments seek to explore and exploit the decorative possibilities of contrast, but few have engaged in so dramatic an exercise as Alice Bulgari, owner of one of Rome's most sophisticated jewellers. In her Roman apartment she has set the most restrained and beautiful of Chinese carpets, screens and furniture against the most assertive of American pop canvases by such artists as James Rosenquist and Allen Jones. Such a partnering needs knowledge, taste and nerve, qualities in evidence throughout the apartment.

Not only have Chinese artefacts and influences been used to evoke the rare sense of serenity, but Japanese traditions, too. The light wooden screens which are used as sliding doors to the gallery and terrace derive directly from the *shoji* of Japanese houses.

Yet, primarily, the quality of serenity arises from the interplay of the more subtle contrasts established by the pale cream walls, the large nineteenth-century Chinese carpets and the vast sofas upholstered in a pale beige fabric. Such items as the handsome Chieng Ling early-eighteenth-century screen and the splendid Chinese furniture add to the quota of quality, of course, but, above all, it is the played-down colours which enable such vivid contrasts to prevail in this triumph of unexpected integration ●





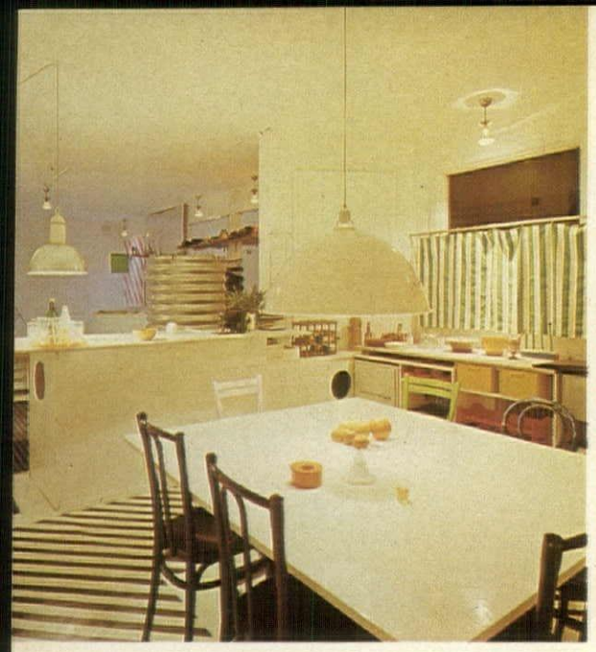




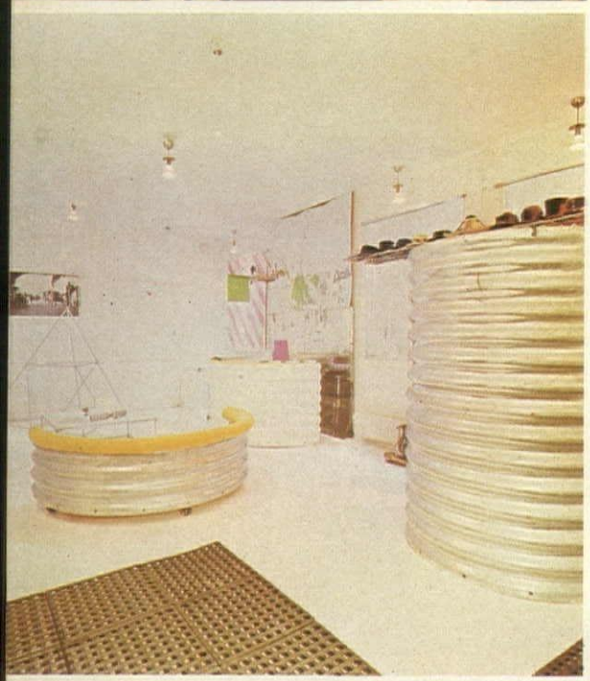


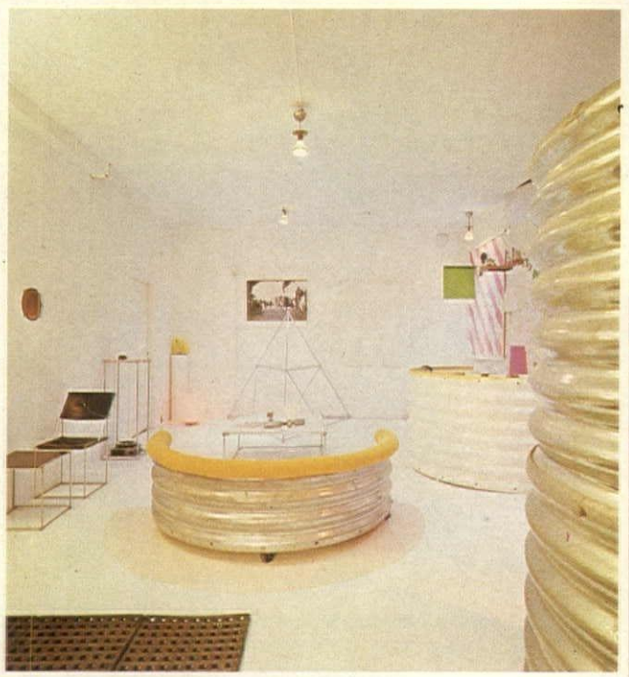


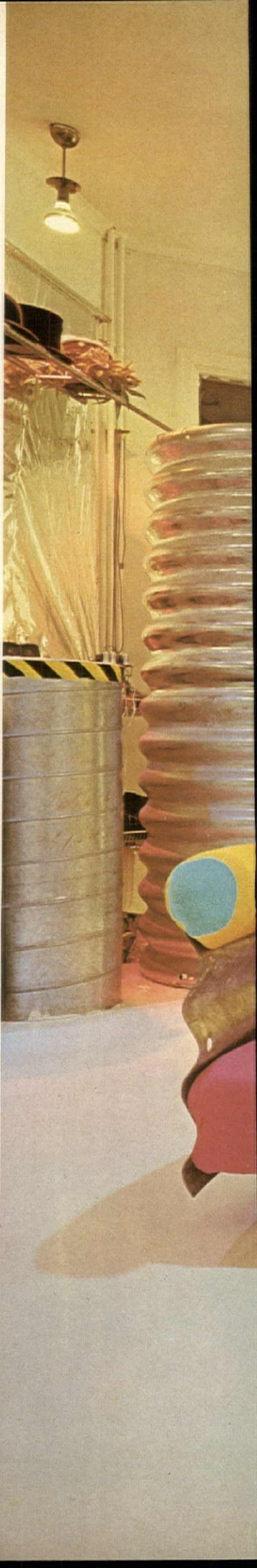












AN AESTHETIC EXERCISE IN CORRUGATED IRONWORK

TEXT AND PHOTOGRAPHS BY JAMES MORTIMER

ANDREJS Legzdius is a leading Swedish industrial architect, specializing in offices, factories, warehouses and the like. Little of this background, apart from sheer technical know-how, is immediately reflected in the interior of his own home just outside Stockholm, standing, of course, by the side of a lake. The place was once a dairy, which has now been transformed into the spectacular interiors shown here, although the exterior remains a somewhat mundane structure. Owners of less-than-stately-homes, even pre-fabs, can take heart from this architect's enterprise.

In the straightahead, no-holds-barred conversion tradition, Andrejs Legzdius began by gutting the ground floor to make his new living-room. Almost all this work, including most of the furniture, was carried out by the architect himself, unaided. Spurred on by those two major exigencies: a tight budget and a house-warming party date, already fixed, he cut a few corners and skipped the more pernickity attention to detail of the original dairy, including the tiles.

All the furniture is based on curved galvanized corrugated iron sections of the type used industrially for conduits, drainage and so on, and the possibilities of such usage are to be seen in the fact that one of these units is now a hi-fi console feeding at least a dozen speaker units mounted throughout the room. There are speakers in the walls, speakers in columns, speakers in the room-divider and speakers dangling from wires with attendant condensers and resistors. Some hi-fi enthusiast!

All the lighting, with the exception of the two large hanging lamps and some small hanging lights, is provided by vertical-hung dichroic spotlights. These provide continuously curious effects, for their colours change according to the angles from which they are viewed.

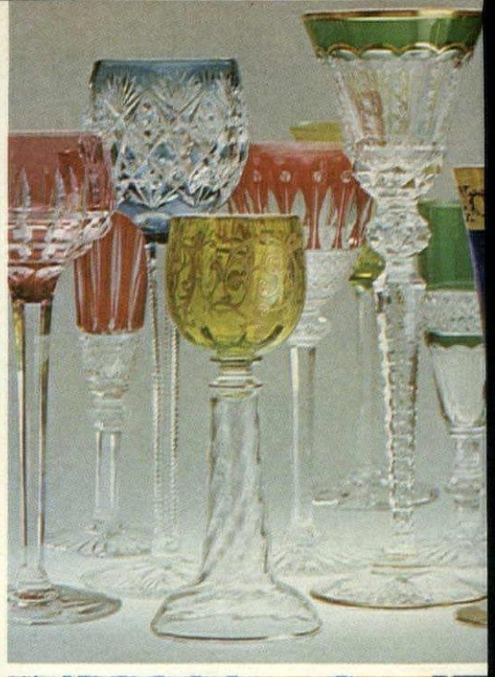
The lighting and the all-consuming sounds, so beloved of the true hi-fi buff, combined with the bright colours of the upholstery, the tinted whiteness of the floors and wall, the mirror fabric blinds, add up to visual and aural sensations unexpected from the prosaic exterior which, of course, was the architect's deliberate intention●

The living-area has been opened up as one vast, all-white space, with dashes of brilliant colour and reflective surfaces provided by the specially-designed furniture. The kitchen-dining-area is seen at the far end of the photograph at right

CREDIT: JAMES MORTIMER







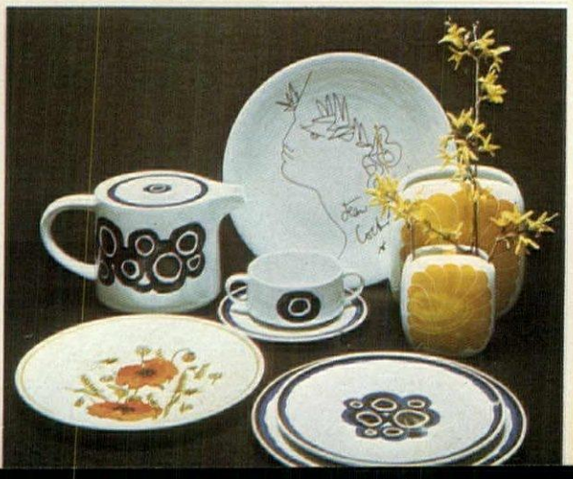






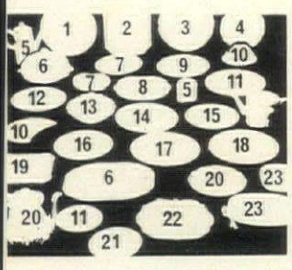






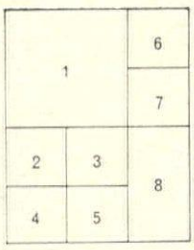
CHINA AND GLASS FROM DISTANT PLACES—NOW ON SALE HERE

BY JULIANA RUSAKOW



◀ This key and data below refer only to the top-left picture on opposite page

This key and data ▶ below refer to the rest of the colour pictures on opposite page



1 Dinner plate, from the 'Botanic Garden' range by Portmeirion, £1·30, from Heal's, 196 Tottenham Court Road, London W1
2 Rectangular parrot-design dish by Costa of Italy, £15·00, from a selection at Harrods, Knightsbridge, London SW1
3 Hand-painted plate, depicting Balmoral Castle, from a series by Minton at £15·20 each, to order, from Thomas Goode, South Audley Street, London W1
4 Small plate, from the 'Golden Aves' range by Royal Crown Derby, £4·58, from Lawleys, Regent Street, London W1
5 Blue 'Gloucester' pattern by Spode: coffee-pot, about £8·20, and tea-caddy, about £4·15, available from Gered, 173 Piccadilly, London SW1, and 134 Regent Street, London W1
6 'Blue Bird' vegetable dish, about £8·55, meat dish, about £4·22; by Spode, from Gered
7 'Amarrilla' plate, £1·65, and matching 'pansy', from £2·00, Italian, from Harrods
8 'Cornflower' plate by Hammersley, £2·20, from Thomas Goode, South Audley Street, London W1
9 Hand-painted plate, depicting cockerel, French, £4·35, from a selection from General Trading, 144 Sloane Street, London SW1
10 Covered pot with saucer, £8·15, and salad crescent, £3·35, by Herend of Hungary, available at Harrods
11 'Summer Palace' dinner plate, about £3·04, side plate, about £1·47, teapot (below right), from about £8·45, by Spode, from Gered
12 Hand-painted fruit-patterned plate by Minton, from a series at about £18·35 each, to order from Chinacraft, Regent Street, London W1
13 Oval dessert dish, from the 'Blind Earl' series by Royal Worcester, £20·63, from Thomas Goode
14 Flan dish in 'Abondance' design, from a range of hand-decorated oven-to-table-ware in fireproof porcelain, by Porcelaine de Paris, from £5·95 to £9·50, imported by Dexam, available from Peter Jones, Sloane Square, London SW1
15 Dessert plate by Chambord of France, £3·05, from a selection at General Trading, 144 Sloane Street, SW1
16 Plate in 'Ceralene' pattern by Vieux Nivers, £3·42, from Thomas Goode
17 Oval serving-dish in 'Tree of Kashmir' design, by Paragon, £4·14, from Marshall & Snelgrove, Oxford Street, London W1
18 'Queen's Bird' plate from a dinner-service by Spode, £2·33, from Gered
19 Square dish with figure of woman, £5·25, by Ginori of Italy, from General Trading
20 'Shima' coffee-pot and plate, in fine bone china, a revival of an old design, by Spode, 1½-pint pot, £13·30, small round plate, £2·69, available in tea, coffee and dinner sets, all from Gered
21 'Everglades' design by Royal Doulton, small 6-inch plate, 50p, from a dinner service at £22·00, to order, from Lawleys, Regent Street, London W1
22 Square blue serving dish, 'Springfield' design, by Wedgwood, £1·70, from Gered, 158 Regent Street, London W1
23 Vegetable dish, £14·65, and small oval plate, £1·70, in 'Chinese Tigers' design, from the 'Williamsburg' Collection of fine bone china by Wedgwood, to order from Harrods



'Island' design vases and ashtrays, by Hutschenreuther of Germany. Details from the importers, H G Black & Sons, 19 Howe Street, Edinburgh



Ceramic range of vases and dishes by Sicart of Italy. These come in 4 colours and cost from £1·75 for the vases and £1·00 for the dish. From the Conran Shop, 77-79 Fulham Road, London SW3

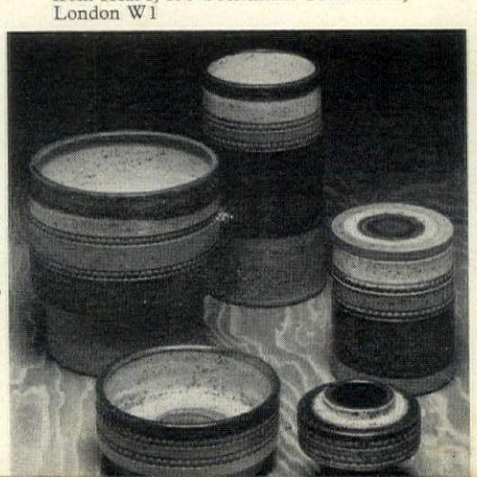
1 Details for this picture are at left
2 Serving dish (at the back) from the 'Mon Amie' range by Rorstrand of Sweden, £7·71, imported by Dexam, available from Heal's. Covered pot, £9·85, on plate, £1·55, from the 'Elisabeth' range of stoneware by Rorstrand of Sweden, imported by Dexam, available from Heal's. Ceramic avocados and flowers on dish, by Costa of Italy, £15·00, from Harrods
3 Brown trefoil pattern on white, 'Sharon' earthenware by William Adams, ranging in price from 25p for eggcup to 55p for 10-inch plate and £2·50 for 2-pint teapot. From all Habitat shops
4 Pieces from the 'Andjou' range, decorated with hunting scenes: platter, £6·95; vegetable tureen, £11·95; cruets, £3·10 each; covered butter dish, £9·45; all from Harrods. Teacup and saucer in centre, £1·80, with shiny-finish co-ordinating pot, £4·45, from the 'Peru' and 'Ulrika' brown ranges by Rorstrand of Sweden, imported by Dexam, available from Rosenthal Studio House, 102 Brompton Road, SW1. 'Hunting Scene' coffee-pot, cup and saucer, by Crown Staffordshire, from a 16-piece set, £26·04, at Thomas Goode
5 Teapot, soup bowl with saucer and two plates, from the 'President' range by Langenthal: plates, from £1·49; teapot, £5·45; from Heal's. 'Poppy' design plate by J & G Meakin, 79p, from Gered, 158 Regent Street, London W1. Jean Cocteau plate, £5·00, from a range, from General Trading. Vases by Rosenthal: small, £7·05; large, £10·55; from Heal's
6 Range of glasses in various shapes and colours, by St. Louis of France, imported by Dexam, about £12·00 each, to order from Chinacraft shops
7 Plates with co-ordinating fabric, designed by Valentino, about £935·00 for 12 place-settings; fabric, about £11·00 yard. Both from Zarach, 183 Sloane Street, London SW1
8 'Strawberry' fine bone china by Coalport. The range includes strawberry basket, in two sizes, from about £14·45; dinner-service, about £80·40; tea service, £28·45; and coffee service, £22·40. From Gered, 158 Regent Street, London W1



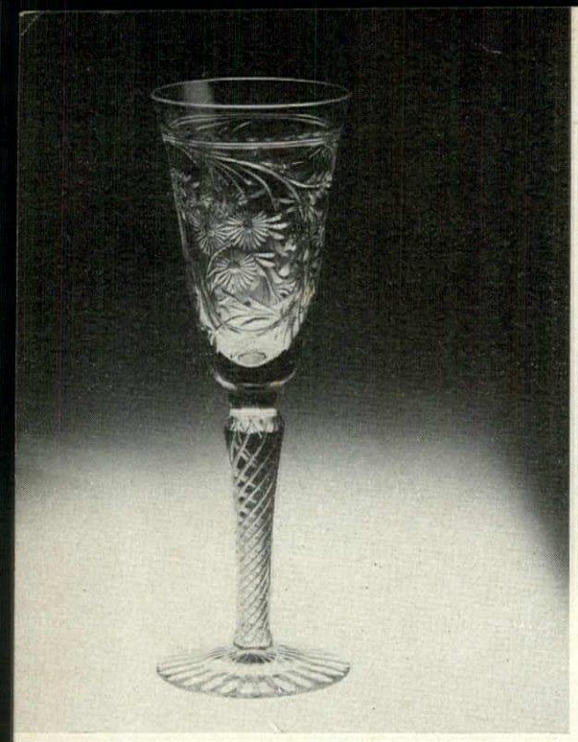
Above 'Faenza,' a comprehensive range of oven-proof earthenware by Arabia of Finland. Prices range from £1·75 for cup and saucers, £1·45 for dinner plate. Imported by Danasco, available from Liberty's, Regent Street, London W1

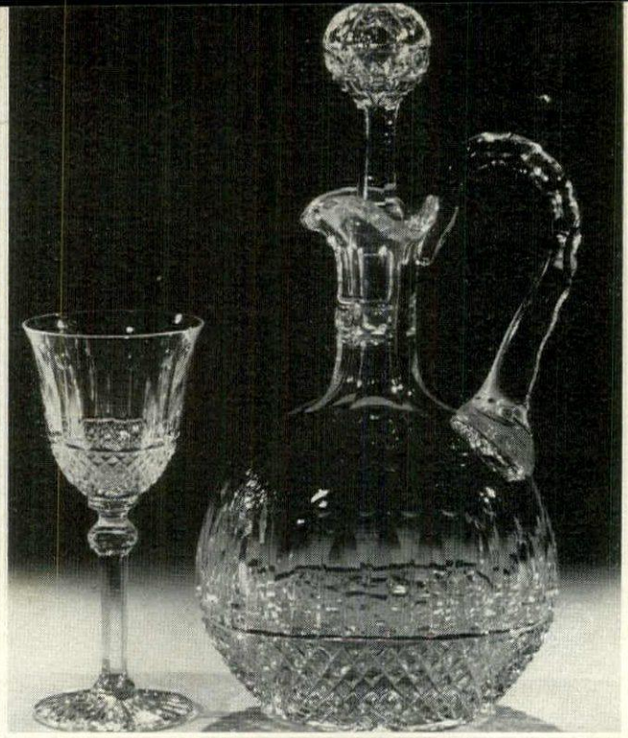
Below A range of Chinoiserie ceramics, including vases, lamp bases and a wastepaper basket, costing from £13·10 for a vase with lid, all from Casa Pupo, 56-60 Pimlico Road, London SW1

'Potters Wheel', a range of stoneware by Denbyware, including vases, lidded jars, plant-holders, ashtrays and candleholders, from Heal's, 196 Tottenham Court Road, London W1





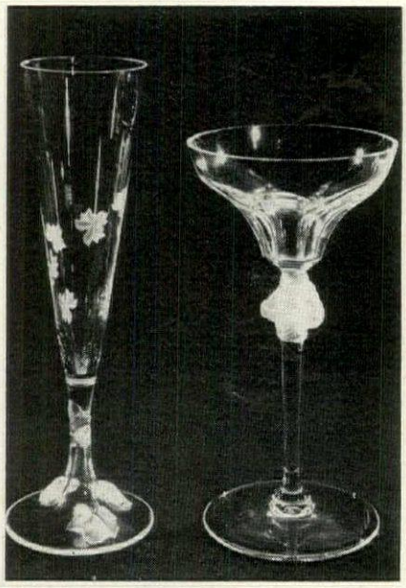


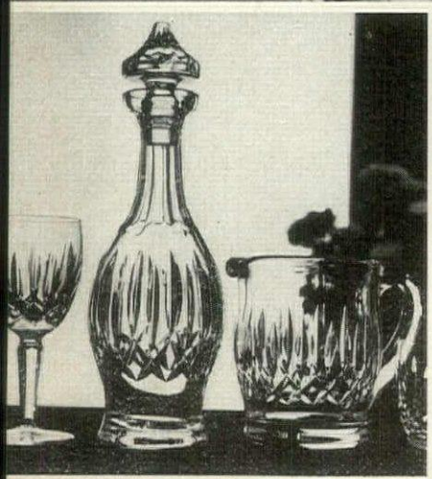


FROM TOASTING GOBLET TO TWIG VASES

BY ANTONIA ROSS



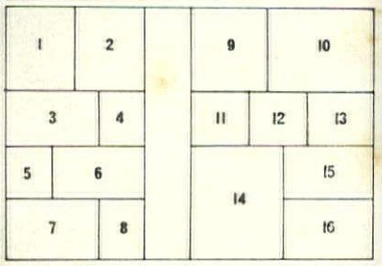












1 Toasting goblet with airtwist stem, decorated with Michaelmas daisies, handmade, in full lead crystal, by Webb Corbett, £14·94, from Marshall & Snelgrove, Oxford Street, London W1

2 Claret goblet and decanter, from the 'Tommy' suite by St Louis Crystal of France, Imported by Dexam, about £7·68 and £31·68 respectively, available to order from Chinacraft, Regent Street, London W1.

3 Bowl on stem, from the 'Gold Medal' series by Thomas Webb Crystal, measuring 14½ inches in diameter, cased in royal blue, handmade and hand cut, about £335·00, to order from Harrods

4 'Vigne' vase and 'Roxane' candleholder by Lalique, £37·20 and £57·20, imported by Dexam, available from Chinacraft, Regent Street, London W1

5 Decanter, £16·80; jug, £11·20; goblet £3·50; from the 'Kildare' range by Waterford, available from the Irish Shop, 11 Duke Street, London W1

6 Hand-cut, full lead crystal glasses from the 'Seawitch' range by Bridge Crystal: Sherry glass, about £2·15; large rummer, about £4·35; claret, about £2·75; from Alexander Clark, 125 Fenchurch Street, EC3.

7 Bowl measuring 8 inches, part of the 'Fruit Set' consisting of bowl and 6 sundae dishes by Whitefriars, about £22·30 set. Stockists from Whitefriars Glass, 100 Wigmore Street, London W1.

8 Decanter and tall hock and sherry glasses, from the 'Norfolk' range of full lead crystal by Wedgwood Glass: ship's decanter, about £17·40; hock, £2·80; sherry, £1·80; from Gered, 158 Regent Street, London W1

9 Vases made of solid chunks of glass with off-centre hole for flowers or twigs, by Wiesenthal of Germany, imported by Barbecco, from about £3·71, from a selection at Heal's

10 Flagons with patterned stoppers, by Orrefors of Sweden, in three sizes from about £11·20 to about £18·70, from The Continental Glass Shop, 317 Euston Road, London NW1

11 'Aslak' range of glasses, designed by Tapio Wirkkala for Iittala, from about £5·10 for box of 6, for the liqueur size, from Selfridges, Oxford Street, W1

12 Bowls and jugs from the 'Fiesta' range by Boda of Sweden, from £8·60 and £6·70 respectively, from Heal's

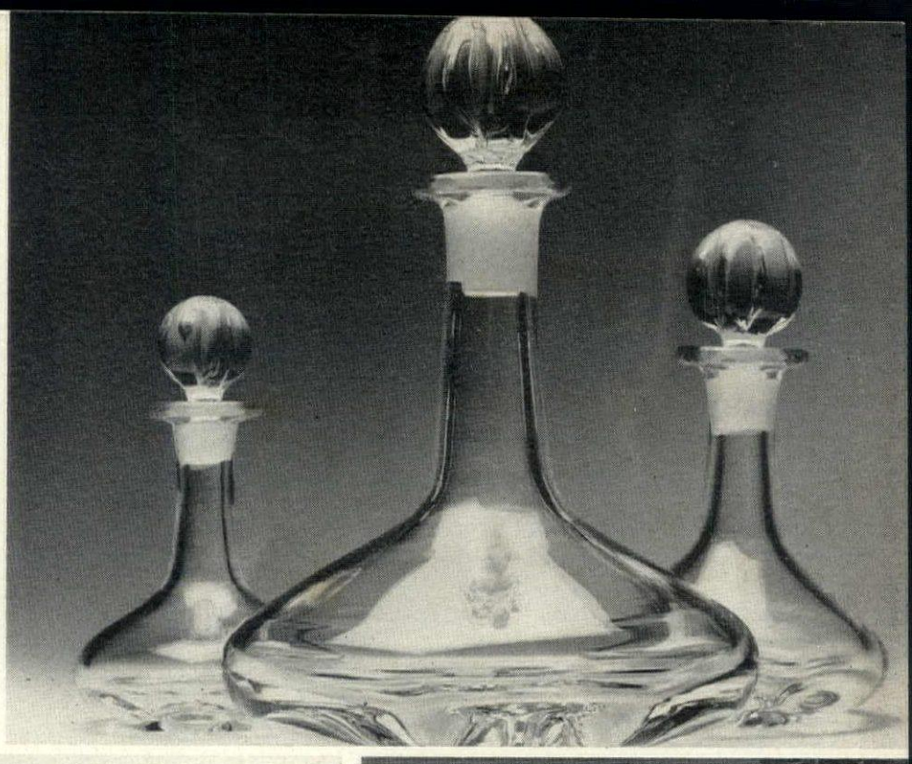
13 'Ultima', a modern range of hand-cut crystal by Metropolitan Crystal. Decanter, £13·50, glasses from £5·25 pair, from Bourne & Hollingworth, Oxford St, W1

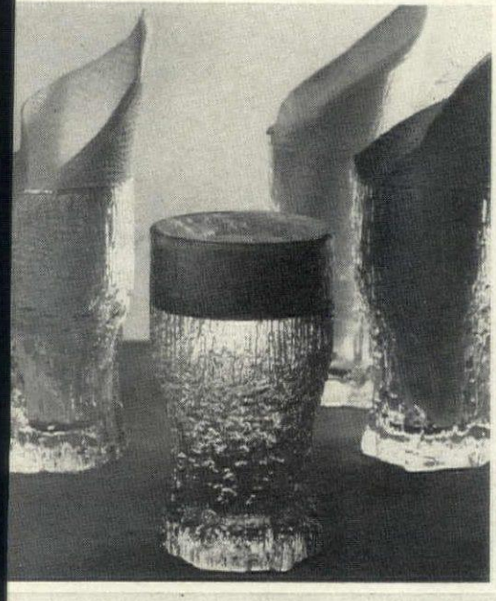
14 Range of practical glassware by Cascade Glass: spaghetti jar, from £2·25; storage jars, from about 99p; rolling pin, £1·65; hors d'ouevre dishes, £2·95 for set of 5. From Abitare, 12 Lauderdale Parade, Lauderdale Road, London W9

15 The 'Hartland' water set, No FT154 by Dartington, about £6·89, from Heal's

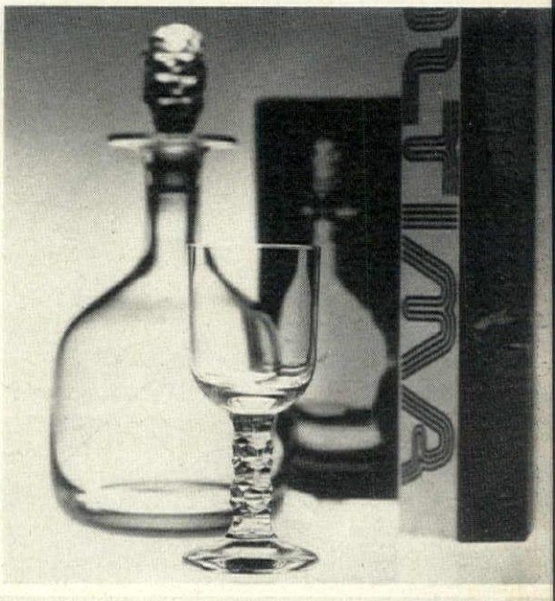
16 'Twig' vases in various sizes and shapes, by Wiesenthal of Germany, from about £3·44 to £9·85, imported by Barbecco, available from Heal's, 196 Tottenham Court Road, London W1

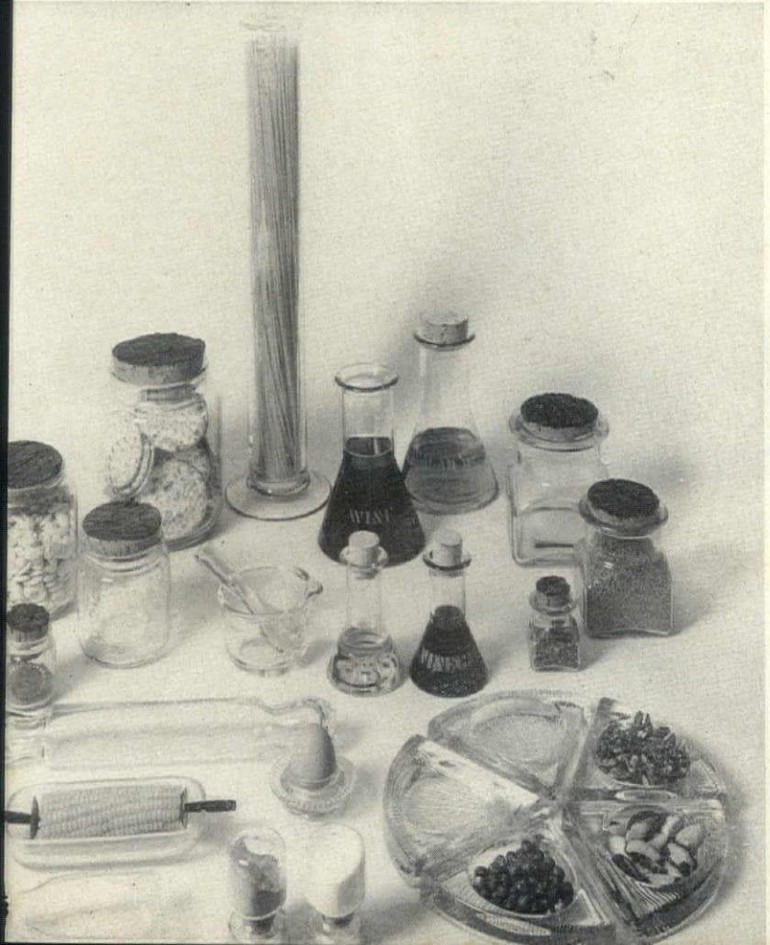




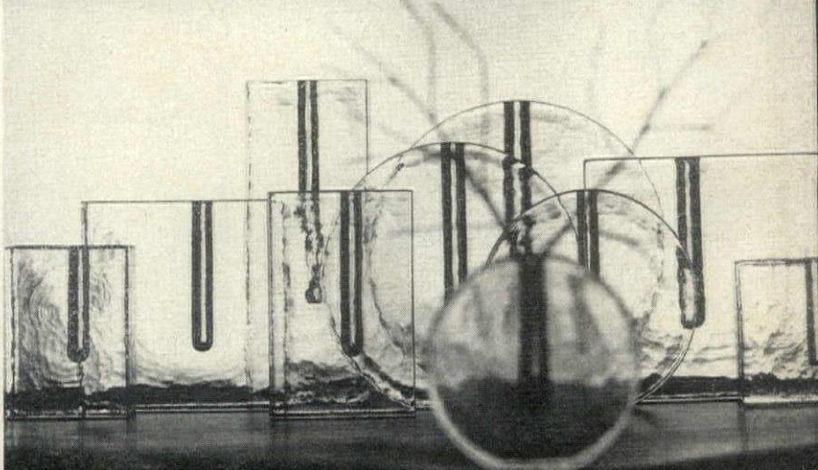


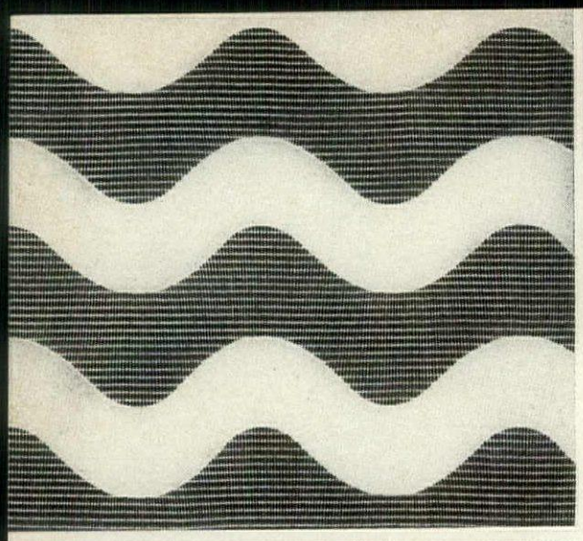


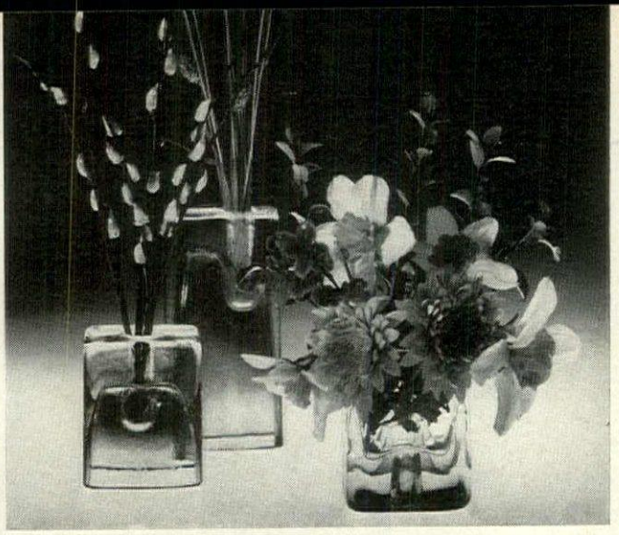


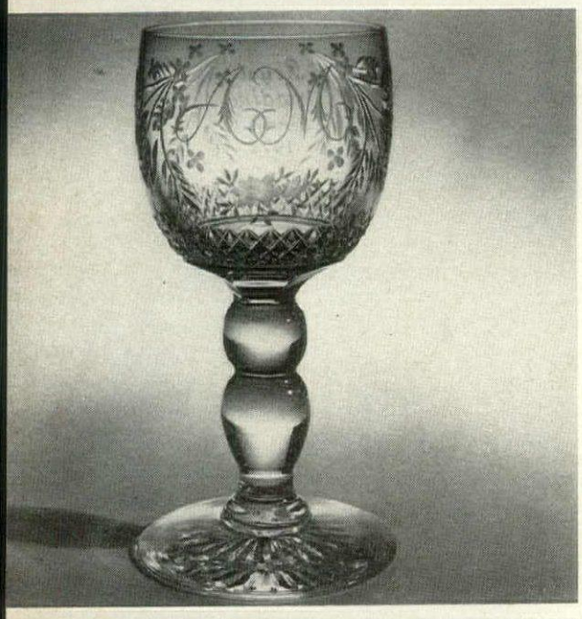


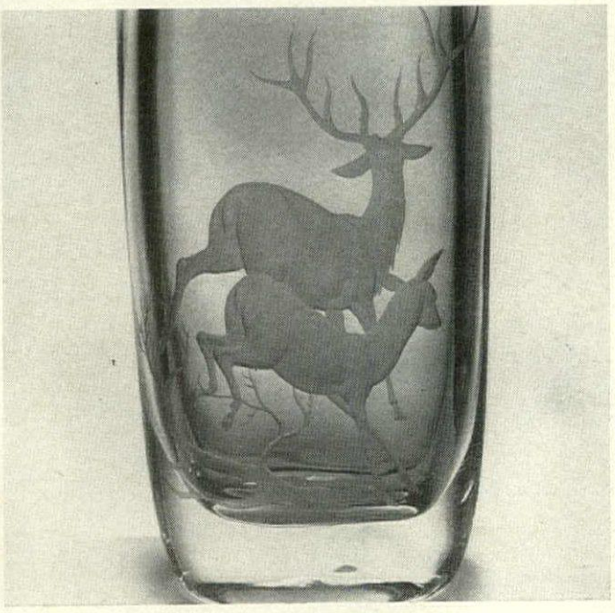






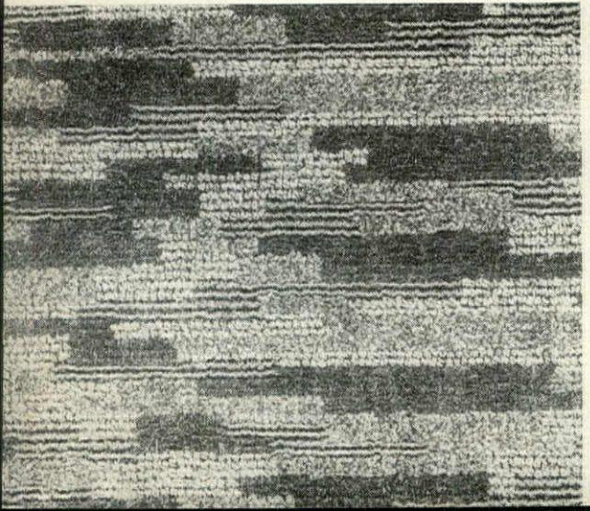


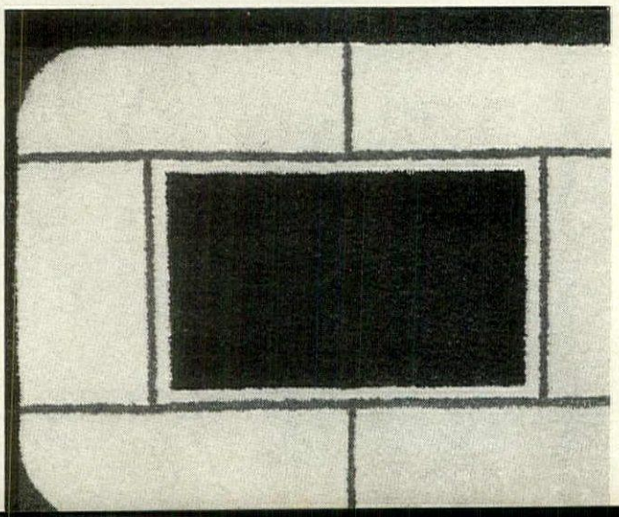










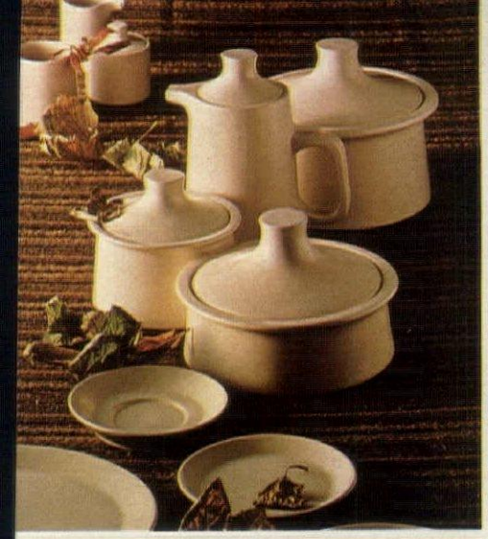
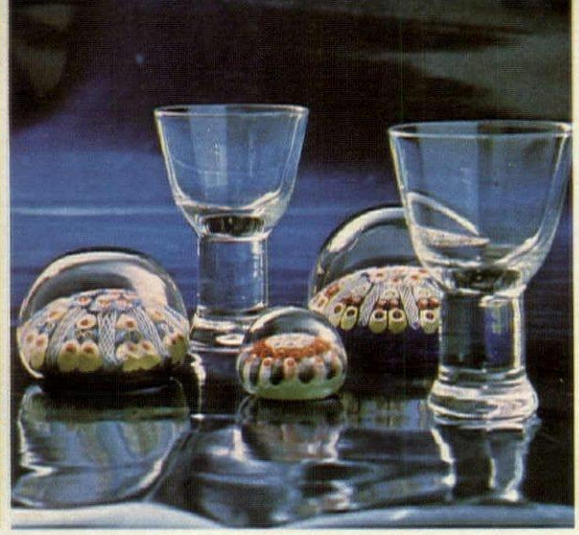


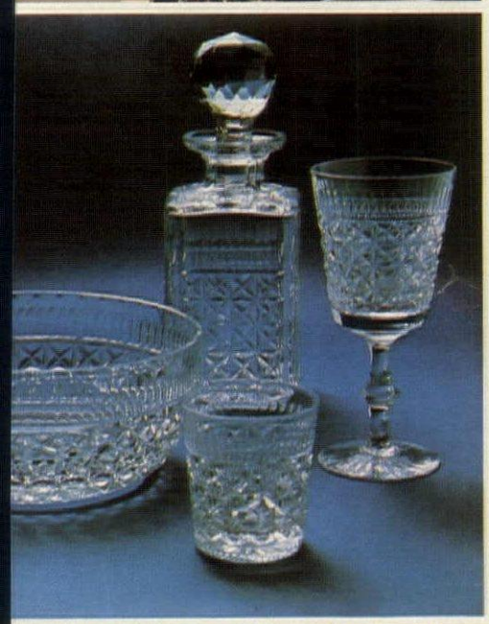
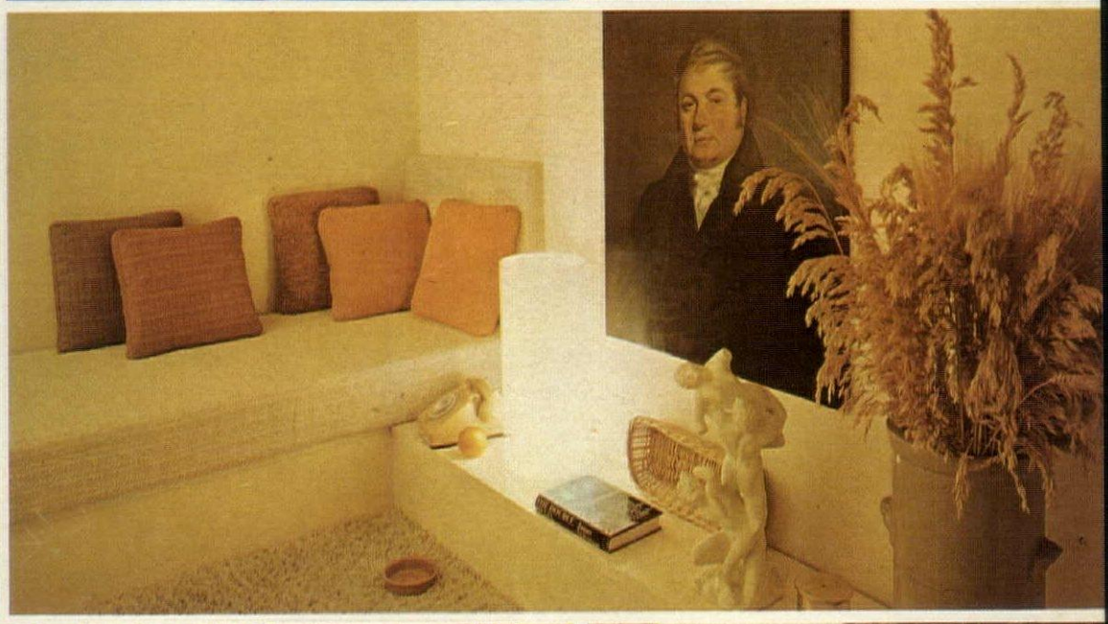
SCOTS SCENE

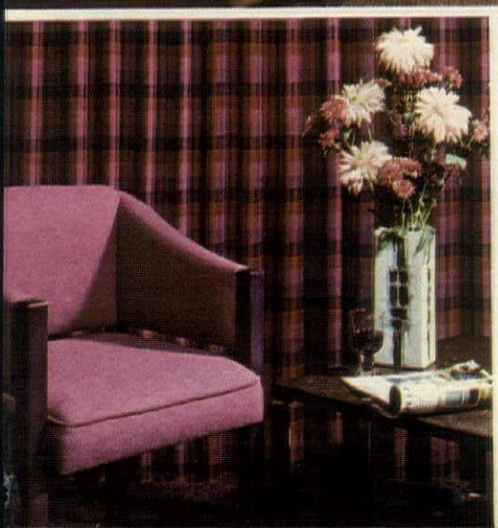
Here and in the following dozen pages House & Garden shows a cross-section of Scotland

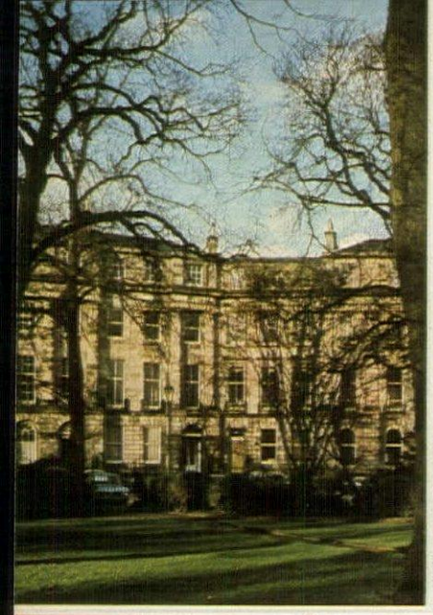
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3	4		12	13	
5	6		14		17
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1 'Strome', from the 'Island Lace' Collection by Donald Brothers, in 100% cotton, in 3 colourways, from £3·10 yard, 50 inches wide. Inquiries to Donald Brothers, 61 Heath Street, London NW
2 'Twig' vases, from the 'Oban' range by Caithness, in two sizes, from £3·60 each, Heal's, 196 Tottenham Ct Rd, London W
3 Full-lead crystal goblet, designed by Edinburgh Crystal to commemorate Princess Anne's wedding, finely engraved and inscribed, about £60·00, from Harrods, Knightsbridge, London SW1
4 Crystal vases depicting 'Stag and Hind' engraved by Alasdair Gordon for Strathearn Glass, about £175·50, from Algernon Asprey, 27 Bruton Street, London W1
5 'Abbotsford', a traditional range of Regency-style furniture by McIntosh, available in natural or dark mahogany finish, from Waring & Gillow, 188-196 Regent Street, London W1
6 'Harmony' range of stoneware pottery by Govancroft, to special order from Liberty's, Regent Street, London W1
7 'Moresque' Berber-look carpet, by Thomson Shepherd, in natural undyed wool, 12 feet wide, £9·30 square yard, John Lewis, Oxford Street, London W1
8 'Quando', a wool rug design made for the International Wool Secretariat by Craigie Carpet, who produce hand-made rugs, carpets and wall hangings, to individual requirements. Inquiries to Stockwell, Riley McLeod, 1 Three Kings Yard, Davies Street, London W1
9 'Lunar' range of stoneware pottery by Govancroft, to order, from Liberty's
10 Glasses by Caithness: the sherry-size shown here cost £1·15 each. Millefiori paperweights by Strathearn: small, £3·30; medium, £4·50; large, £6·00. All from a selection, from the Scottish Merchant, 16 New Row, London WC2
11 'Humdinger' design wool rug, made for the International Wool Secretariat by Craigie Carpets. Details, as No 8
12 No 71124 'Royal Scot' range of glassware by Edinburgh Crystal. Shown here is the square spirit decanter, about £34·85; old-fashioned tumbler, £4·40; large goblet, £7·30; and 8-inch salad bowl £17·45. All from Liberty's
13 Cushions and seat unit covered in a selection of cloths from the 'Hebridean' Collection by Donald Brothers. The fabrics, in wool mixtures, are 50 inches wide, can be dyed, depending on yardage required, to any colour, and cost from £6·00 yard. Inquiries to Donald Brothers
14 Sofa by HK, covered in a natural hand-woven wool tweed fabric, 50 to 52 inches wide, by Bute Looms. Inquiries to Bute Looms, Isle of Bute, Scotland. (Photographed in the Daily Mail Wool House, designed by Vivien Hislop.)
15 Fabrics from the Harrow Fabrics' 3120 range in flameproof wool, by Abbotsford Fabrics, marketed by Hawkins Brothers of Birmingham. Inquiries to Hawkins Brothers, 440/444 St Vincent Street, Glasgow
16 Small flagon with stopper, 80p; etched cylinder, £1·50; and salt crock, £4·50. All from a selection of hand-made pottery from The Scottish Merchant, 16 New Row, London WC2. The floor rug, £26·00, is from a selection in the same shop. The thick shaggy rugs are by Craigie Carpets; details as No 8
17 Traditional chair from the Orkney Islands, with oak frame and seat, hood and back in bound straw. In four sizes, the one shown is about £62.00. Inquiries to Reynold Eunson, 14 Palace Road, Kirkwall, Orkney, Scotland

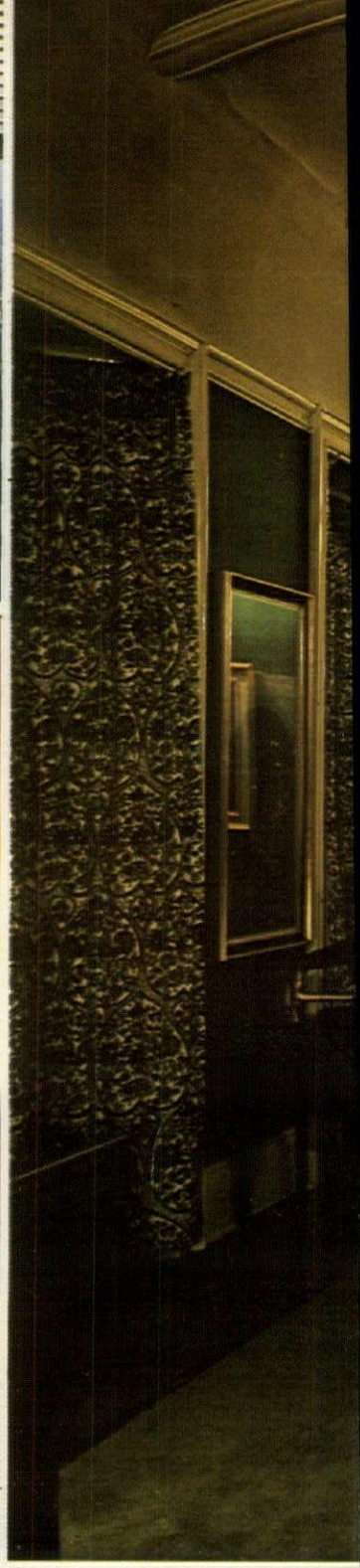



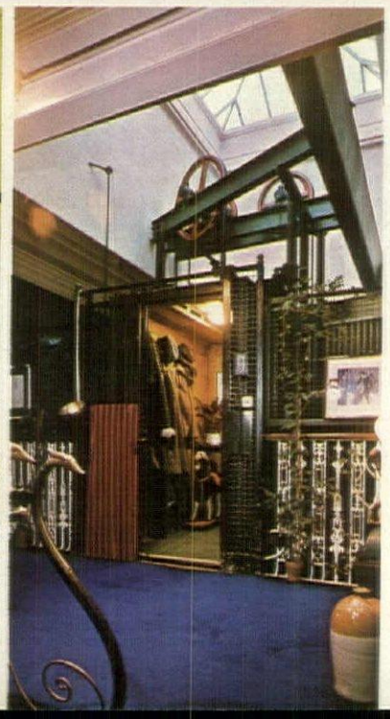













HOME AND OFFICE IN AN EDINBURGH GEORGIAN HOUSE

PHOTOGRAPHS BY HENK SNOEK

THE INTERIORS shown here are in the home of Edinburgh architect, Michael Laird. The house is one of those splendid Georgian houses in Moray Place, as practical a proposition today as two hundred years ago – especially for an architect, needing both commodious domestic and drawing-office space.

Before being taken over by Michael Laird, the property housed the Moray Place Nursing Home for sixty years, one of the most fashionable of its kind in Edinburgh. Indeed, what was formerly the operating theatre has now become the dining-room and kitchen; the garden which the architect has designed and constructed since taking the house over, was originally built over with kitchens and staff quarters. Now trees blossom where once kitchen ranges stood; the parquet-floored drawing-office and meeting-

room were once children's wards. As these last rooms were, in the earliest stages of the house, typical drawing-rooms of a Georgian town house, they have, with their high walls, adapted remarkably well to their present purpose. The drawing-room of the present house is on one of the upper floors and an interesting assembly of furniture to build up its *ambiente* of comfort and relaxation. The room must always give the architect a sense of satisfaction for the pair of giant eight-foot-long sofas were from the sale, some ten years ago, of the furniture and effects of the New Club of Edinburgh, prior to its refurbishing. The sofas cost £15 the pair and were then covered with a brown-and-red Sekers fabric.

Throughout the house there are examples of similar originality and freshness of thought in planning and conversion, from the inventive toys in the children's rooms to the ingenious wine cellar arrangement●

Above left *Views towards and from the Edinburgh town-house*

Left centre *The dining-room at night, with the city lights beyond. The vertical boarding at left conceals a wall of storage*

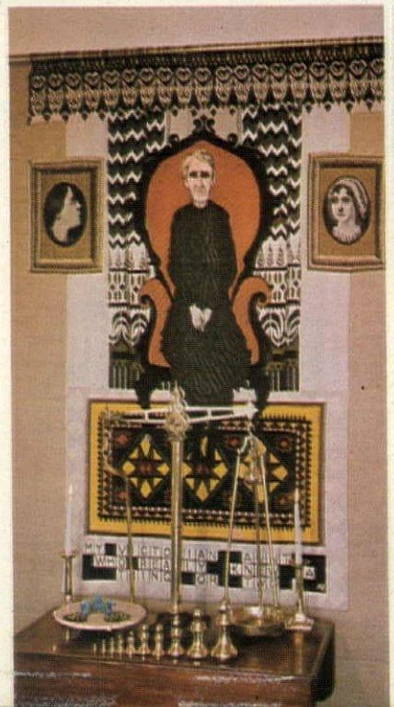
Far left *The parquet-floored drawing-office in another part of the house*

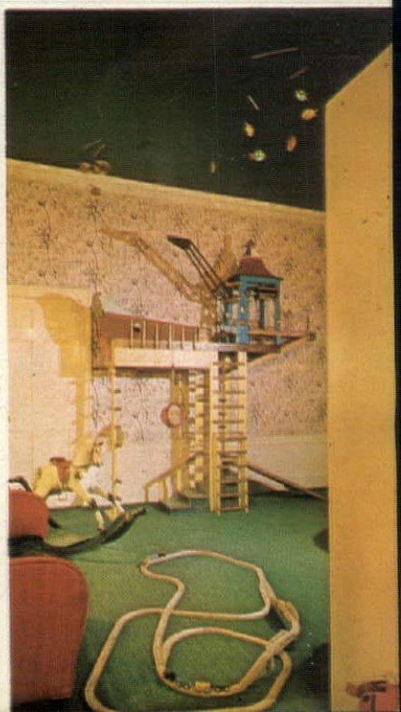
Near left *The lift, or 'travelling cloakroom', complete with Victorian commode*

Above *The drawing-room, with rocking-chairs and a pair of 8-feet-long sofas grouped round the fire*

Right *'My Victorian Aunt Who Really Knew a Thing or Two' : a tapestry by Archie Brennan, hanging in the dining-room*

Far right *The children's room*

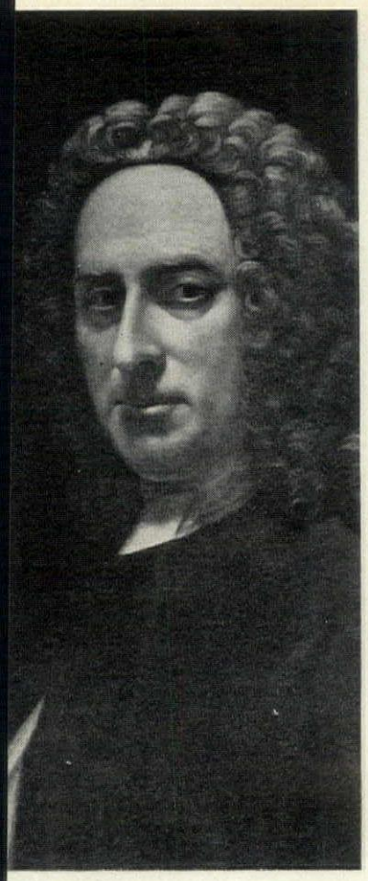


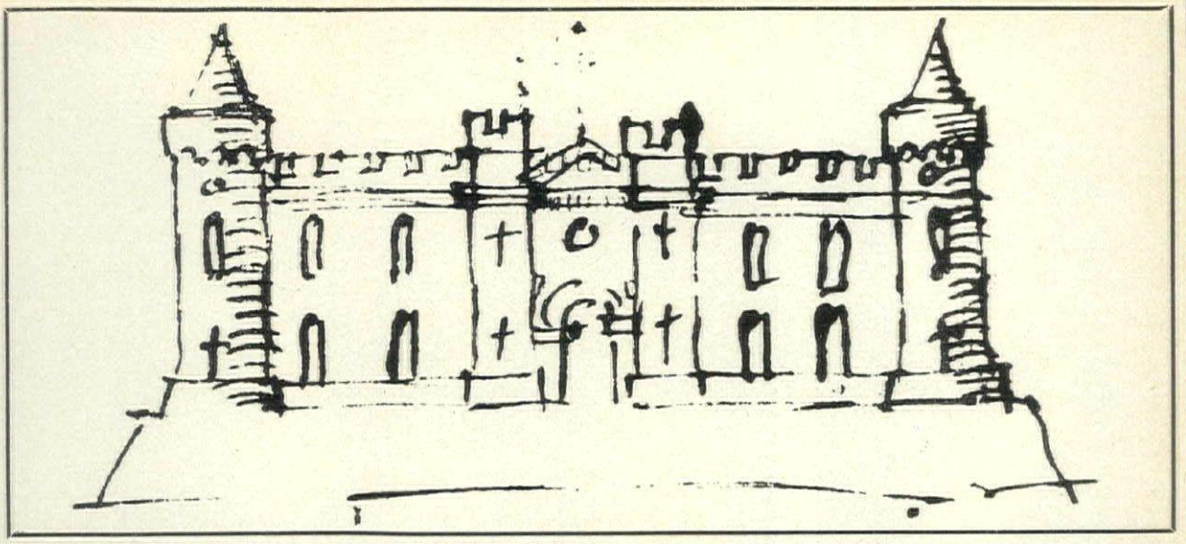


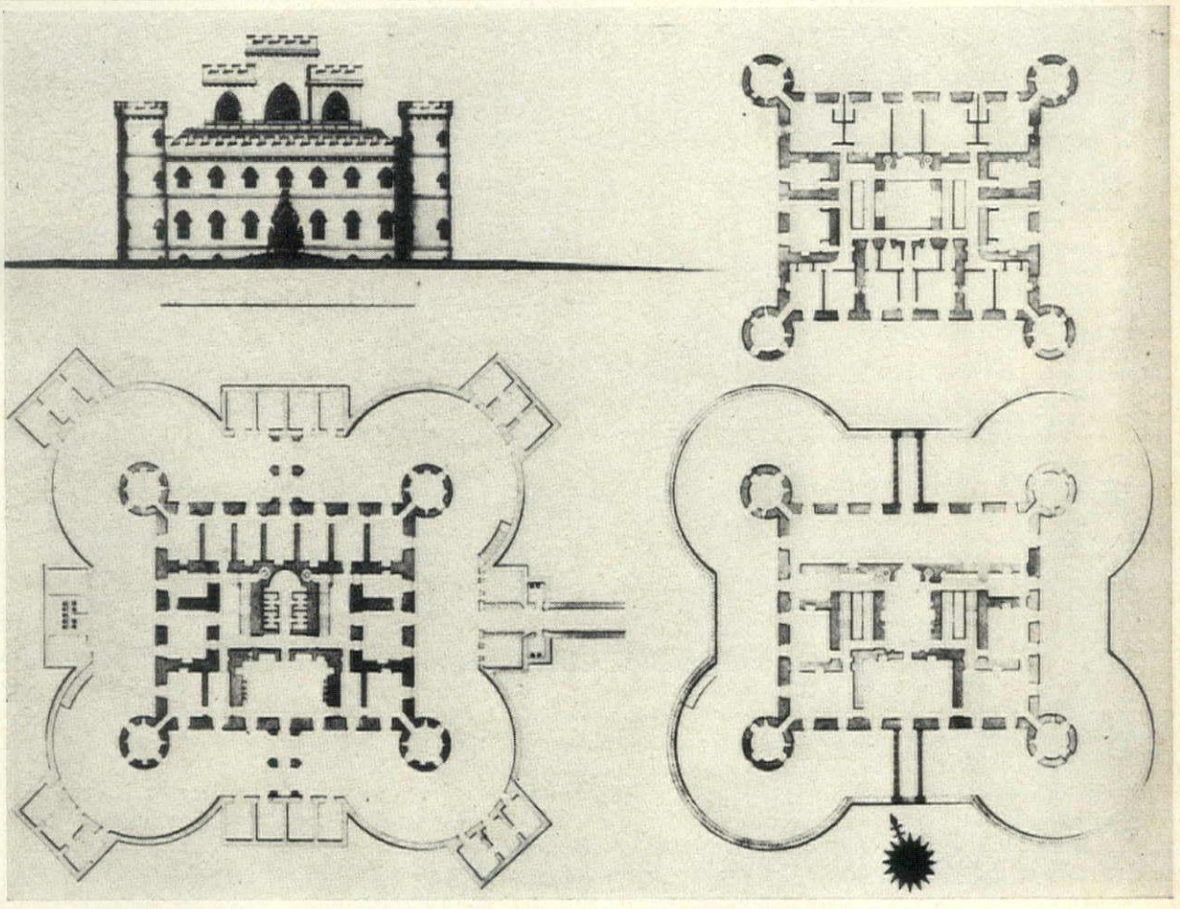












Each of a trio of great architects—Sir John Vanbrugh, Roger Morris and Robert Mylne—played his part in the building of Inveraray Castle, one of Scotland's most renowned Stately Homes—and subject of a new and remarkable monograph, here discussed by Clisby Kemp

A GOTHICK TALE OF ONE CASTLE, TWO DUKES AND THREE ARCHITECTS

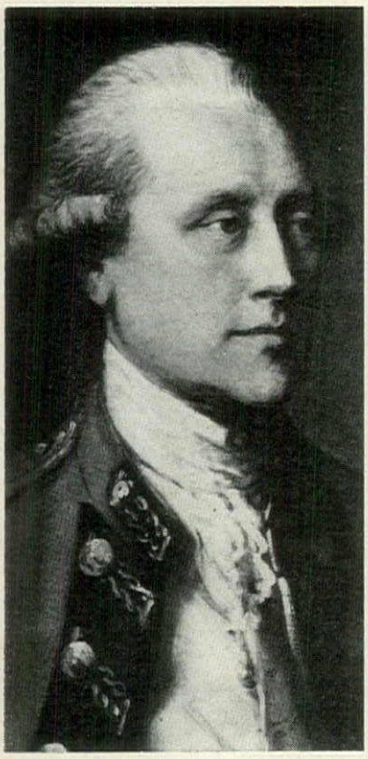
Opposite page (above) *Inveraray Castle.* **(Below left)** *The Duke's private Drawing-Room.* **(Below right)** *A corner of the Tapestry Dining-room.* **This page (above)** *Archibald Campbell, 3rd Duke of Argyll (1682-1761), the builder of Inveraray Castle. (Detail from the portrait by Alan Ramsay.)* **(Above right)** *Vanbrugh's suggestion for the front elevation of Inveraray.* **(Below right)** *Roger Morris's plan for Inveraray*

OF ALL the Scottish Stately Homes and Stately Castles, Inveraray is the most sophisticated: an exercise in castellated gothick architecture of the most worldly order, one of the few great houses north of the Tweed which looks to London for its derivation rather than to the native Scottish traditions or to France.

These influences were perhaps inevitable, for Archibald, 3rd Duke of Argyll (1682-1761), the builder of Inveraray Castle as we see it today, although a true-born Scot was a remarkably successful London politician, an unusual man by any account, although he had his detractors. 'His heart was like his aspect, vile,' wrote a contemporary, and even that dubious political ally, Lord Hervey, spoke of him as 'A pedantic, dirty shrewd, unbred fellow of a college, with a mean aspect'. Yet none denied his intellectual and conversational skills. And, although he may have possessed those personal demerits both ally and enemy claimed, to judge from his portrait by Allan Ramsay, there was a sardonic amusement in the eyes and a genial scepticism about the mouth that must have persuaded anyone of unprejudiced outlook to wish to know more about him. Certainly he kept his friends and they thought warmly of him.

Archibald Campbell was a power both in his native land and England. He was a subtle and devious lawyer, of unusually wide interests, ranging from political economy to mechanics —and, of course, architecture. After relinquishing the Keepership of the Privy Seal he became Keeper of the Great Seal. Although Sir Robert Walpole was apt to distrust most high-born Scots he was prepared to entrust Scottish affairs almost exclusively to this versatile man, to the extent that Lord Ilay as he then was, became known as 'King of Scotland'. That he also had a rare talent for finding and employing able men seems to have been readily acknowledged, even by his opponents.

This unusual man inherited Inveraray and the dukedom of Argyll in 1743, on the death of his brother, a notable soldier and volatile politician. The new Duke, though possessed of a pleasant enough estate at Whitton near Hounslow, where he propagated exotic trees and shrubs, was determined to rehabilitate Inveraray as the focal point of the Campbells and to build a house





This page (above) *The 5th Duke of Argyll, who continued and concluded the building of Inveraray in conjunction with Robert Mylne as architect.* **(Right)** *Another view of the Tapestry Room.*
Opposite page (above) *The great Armoury Hall and Gallery, showing the remarkable collection of arms, some examples dating from the fifteenth century. These rooms were amongst those which were furnished and decorated under the aegis of the 5th Duke, who was responsible for giving the castle its series of magnificent interiors between 1772 and 1782, apart from completing the town of Inveraray.* **(Below)** *Another view of Inveraray.*

commensurate with the power and glory of that widespread clan. In August of the following year, the Duke was in Scotland—having taken five weeks to get there—and was swiftly involved in his vast new plans.

The story of the building of the castle has recently been told in a book of such dedicated research and bibliographic splendour* that despite its price, any Campbell, whether living in Paris, Peking or Perth, is likely to want it as the centrepiece of his bookshelf or library. 'Despite the price' is, perhaps, a wrongful proviso, for the book's production makes it, comparatively, one of the cheapest books of the past decade. No other great house—not even Blenheim or Chatsworth—has sponsored so magnificent a monograph, felicitously written, copiously illustrated, superbly printed, handsomely bound. Unfortunately, Ian Lindsay, the eminent architect and architectural historian, who was responsible for the architectural descriptions and analysis (and, incidentally, for the supervision of the post-war restoration of the castle) died in 1966. The work has been completed by Mary Cosh, the one-time indefatigable research assistant to the 11th Duke.

The story of the 3rd Duke's determination to build the castle against the appalling odds and distances imposed by his work in London, the shortcomings of local henchmen and workmen, the inadequacies of communications and the irregularity in supplies of materials, particularly timber, make fascinating, if occasionally, horrific reading. Yet, in the end, thanks to his own energies and pertinacity, the skills of his English architect, Roger Morris, and the assiduity of his man-on-the-spot, William Adam, father of Robert et al, he completed the beautiful and romantic building that draws great and increasing crowds of visitors—not all Campbells by any means—to the house year after year. And as if the building of the castle weren't enough, he also planned the removal of the town of Inveraray from its earlier grouping below the old castle to its present picturesque site on the banks of Loch Fyne. What a race they were!

Although Morris was the architect, he was scarcely given a free hand. The Duke, having reconsidered various earlier plans for rebuilding the castle (including one by Vanbrugh prepared over twenty years earlier, in 1720) approved of several features from these designs for Morris to incorporate them in his new scheme.

The plan for the castle, as evolved by Morris, with its round towers and gothick elevations, was, as Ian Lindsay says, uncharacteristic of the architect's work and of the era, for 1744 was distinctly early for the gothick style, especially in so sizeable a building and so far north. The elevations certainly owe much to the earlier Vanbrugh sketch.

The basic plan was simple enough: a rectangle 118 feet by 100 feet with a tower of 24-foot diameter at each corner, placed as far out as possible on the angle without actually being detached. 'An un-Scottish feature,' Lindsay comments, 'for the towers and turrets of sixteenth- and seventeenth-century castles were always subtly integrated.' Within the structure, an area of about 60 feet by 38 feet was to be taken over by a vast hall rather than the conventional courtyard which might have been expected.

The final plan, then, original as it now seems, was scarcely an original Morris design. 'The immediate inspiration for Inveraray,' says the author, 'was, in fact, Vanbrugh's final design for Eastbury, with a clerestory enclosing both central hall and double main stairs, in exactly the same way as Inveraray.' Yet another example of the way in which architects throughout the ages have lived on and by the 'inspired' plagiarism of others. The true originals in architecture, as in any of the arts, are few and far between.

In 1745 the Duke began the formidable undertaking of building the new castle, despite the uncertain political situation, particularly the possibility of a French-inspired Jacobite invasion of England and/or Scotland. Yet the project went on. In January, the Duke was already in correspondence with Lord Milton, his Edinburgh friend and aide, concerning the chances of getting hold of a cargo of timber from a Danish vessel which had been wrecked off the island of Tiree (owned by the Duke, yet some two hundred miles from Inveraray). Meanwhile a thousand trees on the estate were already being felled for scaffolding. And household goods for the house, including bedding, books and seeds, were, somewhat over-optimistically, already *en route* by sea from London.

Inevitably, the building was attended by setbacks and misfortunes. First, the '45 uprising; then the ups and downs of road-building plus the transport difficulties attending the

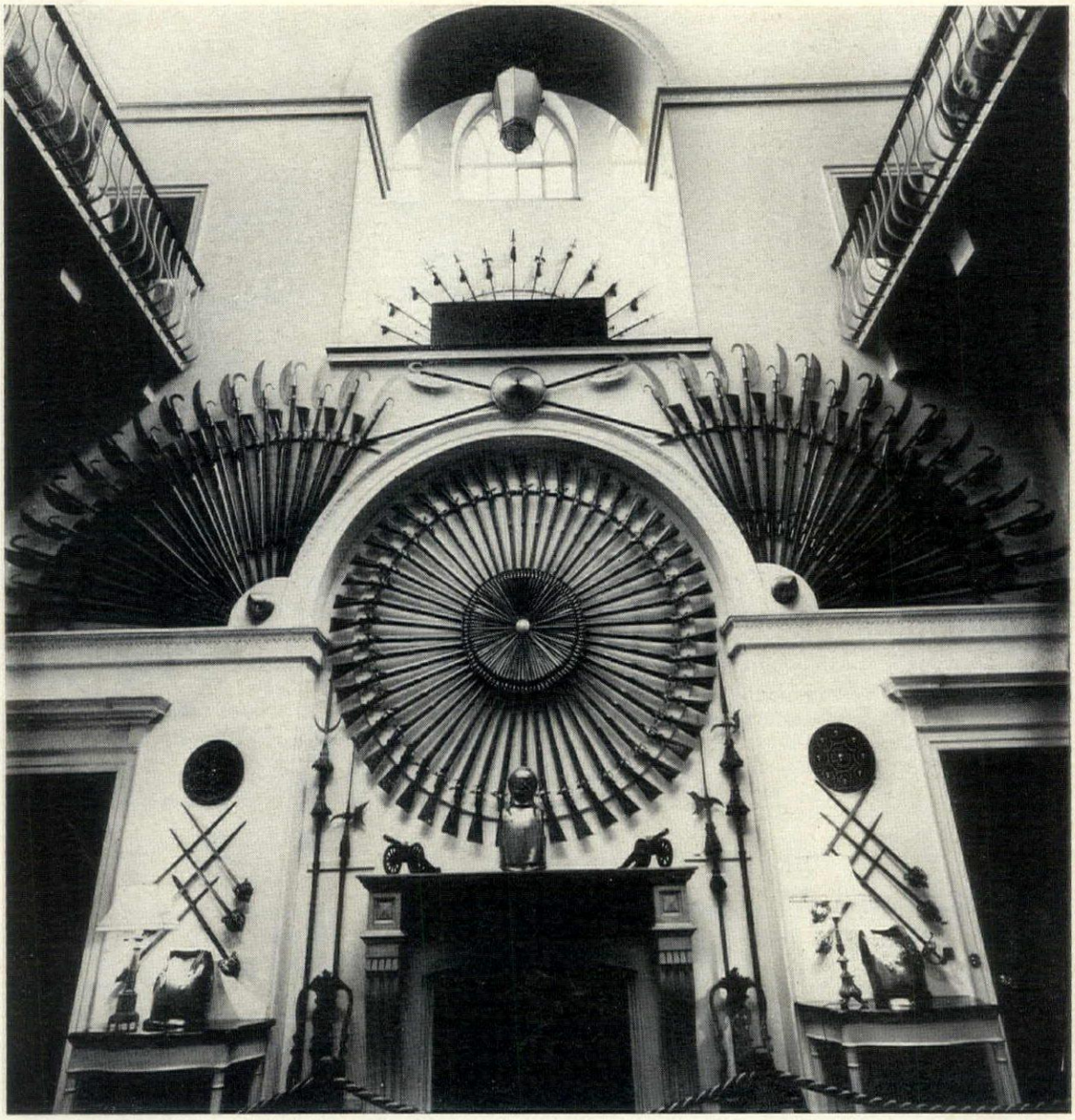
*'Inveraray and the Dukes of Argyll.' By Ian G Lindsay and Mary Cosh. Edinburgh University Press (£15)

uarrying of the blue-grey from reggans, four miles down Loch yne, and, later, the green-brown one from across the Loch; then the imate; then the unreliability and rinking propensities of the work-en, their embezzlement of mate-als, and, finally, the geographical emoteness of the owner, who did ot reappear until two years later, in 747. This, indeed, was the only ccasion on which all three princi-als—the Duke, Morris and Adam—ere ever together on the site, for Morris and Adam never saw Inver-ray again: both were dead within ighteen months.

The stone required for the house as near to hand, but the necessary imber was in Scandinavia. The roblems inseparable from obtaining he huge consignments required at nveraray add up to a saga of sea-oing, financial juggling and invin-ible patience; only the pertinacity f the Duke drove his minions on to chieve his ambitions. Sailing delays; he loss of ships; the chicanery of middlemen; the vagaries of cost; and he architect's particular require-ments, all added to the uncertainties —apart from such minor troubles as he quality of the wood and faulty imensions after the timber had rrived. The quantities of timber equired were enormous. Three housand feet of Jamaica mahogany were required for the sashes of the six middle tower windows alone, and over 17,000 feet barely sufficed for partitions and the lathing of the ceilings.

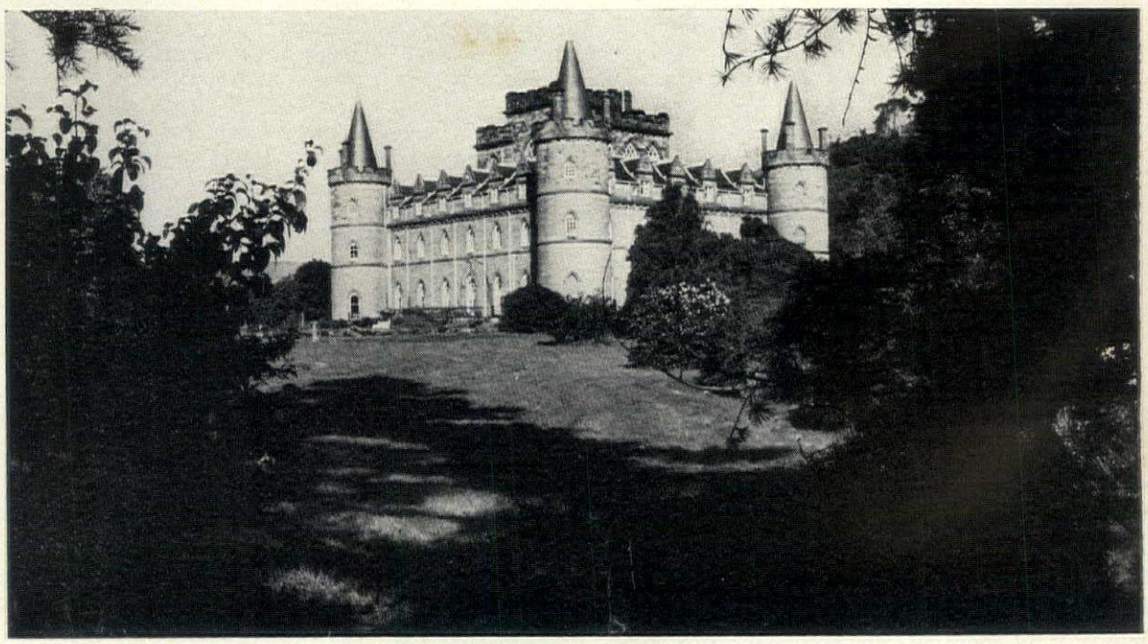
Duke Archibald died in 1760, his castle still abuilding. The next significant advance towards the completion of the building was acti-vated by the 5th Duke, who even before inheriting the dukedom, as Marquess of Lorne, had taken on a new architect, Robert Mylne, to carry on from Morris and to com-plete the interiors—all this despite attempts by the ever-scheming and ambitious Robert Adam to decorate the castle his father had virtually built.

Part II of this absorbing story deals with the role played by the 5th Duke and his architect in the trans-formation of Inveraray from the cas-tellated structure left by Duke Archibald to its present splendour and to the building of the new town of Inveraray, which Mylne designed almost *in toto*. To judge from Gains-borough's portrait he was a hand-some, urbane man of clear-cut countenance and forthright charac-ter. He was also a man of philan-thropic outlook, a well-intentioned landlord, a patron of taste. He lived on until 1806, having lost the wife he adored, sixteen years before.



The story of the struggles of the 5th Duke (who inherited the estate when he was forty-seven) to com-plete Inveraray in the manner which had fired the imagination of the 3rd Duke is particularly well-told. Des-pite the debts and extravagances of his son, the Marquess of Lorne, a gambler and spendthrift of an out-rageous order, the Duke pressed on, financial difficulties combining with the intractability of his architect to make the task as herculean as any architectural project of his time. Yet he lived until he was seventy-eight so that he was certainly not sub-merged or subdued by his labours. He fell out with Mylne, but some-how the castle was made into one of the most splendid and palatial houses of Northern Europe.

Then, following the Duke's death, came the decline, and, once again, a revival. The story is absorbing and Miss Cosh has plainly enjoyed the telling. The personalities of the 3rd and 5th Dukes are beautifully evoked and the book's authority is enlivened throughout by apt anec-dote, quotation and aside. All Camp-bells, architectural historians and enthusiasts should put the book top of the list for their booksellers ●



The castle is open to the public daily, except Fridays, until June 30th, 10am-12pm, 2pm-6pm; Sundays 2pm-6pm. From July 1st until October 13th, it is open daily 10am-6pm, Sundays 2pm-6pm. The State rooms, Great Hall and Armoury are all on show



BORDERS OVER THE BORDER

TEXT AND PICTURES BY PETER COATS

WHY, WHEN gardens in the North of England are certainly less lush than those in the South, are the gardens of Scotland so luxuriant? The answer, in three words, is The Gulf Stream, said to account for one-fifth of the total heat of the North Atlantic which, without it, might freeze. However, Sir Herbert Maxwell, author of a famous book on Scottish gardens, was bold enough to question, although somewhat apologetically, the effect that the Gulf Stream had on the land temperature of Northern Europe. 'Nobody,' Sir Herbert wrote, 'wants to speak disrespectfully about the Gulf Stream . . . but hydrographers have differed amongst themselves in estimating the extent of its effect . . . and perhaps the popular tendency has been to exaggerate it.'

But whatever British gardeners have to thank the Gulf Stream for, it is important to remember that England and Scotland are divided climatically, not into North and South, but into East and West: and when one recalls that the Gulf Stream, which originates in the Caribbean, crosses the Atlantic, and washes the shores of Cornwall, western Ireland and the west coast of Scotland, it is ungrateful to question what Sir Herbert himself conceded was its 'genial influence'.

Gardens on the west coast of Scotland in particular benefit from the Gulf Stream—far more than gardens on the west coast of England, except some in the south, in Cornwall and Devon. Ireland interposes too much of a barrier.

On the west coast of Scotland there are many gardens which could be described as almost subtropical. A picture of the garden at Logan in Wigtownshire is shown on page 115. This garden is now known, and rightly, as Logan Botanical Garden (though Doctor Johnson would not accept the phrase Botanical Garden: 'Is not every garden botanical,' he asked, with his usual unanswerable logic.) The garden at Logan is now administered by the Royal Botanic Garden, Edinburgh, and is open most of the year to visitors.

Nearby is another great Scottish garden, Lochinch, laid out in the eighteenth century by the soldier and horticulturist, the second Earl of Stair. Although Lord Stair was a favourite of the Hanoverian kings, he used the regiment under his command—the Royal Scots Greys—not to hunt down Jacobites, as they were supposed to do, but to create the great terraces of turf which today are such a feature at Lochinch.

Trees are a great beauty of the garden at Lochinch and its plantings of ilex, alternating embothrium and eucryphia, and, unexpectedly, a magnificent avenue of Araucaria imbricata—the common Monkey Puzzle—are most impressive.

Logan and Lochinch are on the favoured west coast, but it is not only in that part of Scotland that the garden visitor will find beautiful gardens.

In the east, Kinross, though not the home of the rarest plants, offers a layout second to none.

Tyninghame (see page 114) has been described as one of the loveliest of all Scottish gardens, where a brilliant amateur gardener, Lady Haddington—without benefit of the Gulf Stream, for Tyninghame is in East Lothian, formerly Haddingtonshire—demonstrates the art of modern gardening, at its best.

The grandest Scottish garden we show in these pages (opposite) is surely that at Drummond Castle in Perthshire. Here the elaborate Victorian layout, during the war, had been all but obliterated with weeds and brambles. The paths, some evergreens and the statuary survived, but only just. With immense hard work and imagination, the garden has been restored. But in restoring its rich pattern, the owners of Drummond Castle, the Earl and Countess of Ancaster, have used plants altogether in the modern way. Evergreens and evergreys have replaced geraniums and calceolarias; and hardy herbaceous plants, such as anaphalis and Miss Jekyll's own lavender, which can be relied on to flower year after year, make the overall design.

Scotland's Gardens Scheme publish a useful booklet which is required reading for any prospective visitor to gardens in Scotland. Called *Scotland's Gardens*, it can be bought from any good newsagents, or from the HQ of the scheme, 26 Castle Terrace, Edinburgh EH1 2EL.

Four suggested tours, each including one or two of the very special gardens we mention, with recommended hotels, might be:

Ayrshire, Wigtownshire and south west

Suggested hotels: Turnberry Hotel, Turnberry, or George Hotel, Stranraer.

BARGANY, BY GIRVAN (Admiral Sir Frederick Dalrymple-Hamilton KCB). An outstanding azalea garden in a natural woodland setting with some interesting rhododendron species and a variety of fine trees. Open for Scotland's Gardens Scheme, Sunday 2nd June, 2-6pm. Route: B741 off A77 coast road between Girvan and Ayr.

LOCHINCH (CASTLE KENNEDY, BY STRANRAER) (The Earl of Stair). Open daily 9am-5pm, from 31st March-30th September. Route: A75.

LOGAN BOTANIC GARDEN and LOGAN HOUSE GARDENS (Sir Ninian and Lady Buchan-Hepburn). Rare, exotic southern-hemisphere plants and shrubs, fine rhododendrons. Botanic Garden open daily 10am-5pm. Joint opening with Logan House Gardens for Scotland's Gardens Scheme Sunday, 26th May, 10am-6pm.

GARLIESTON HOUSE GARDENS (E A Strutt Esq). Rhododendrons, shrubs and trees. Open for Scotland's Gardens Scheme Sunday, 12th May, 2-6pm. Route: B7004.

GLENAPP GARDENS, BALLANTRAE (The Earl of Inchcape). Rhododendrons, azaleas, flowering shrubs, terraces, lily pond, aviary and woodland walks. Open daily except Saturdays, 10am-5pm. Open for Scotland's Gardens Scheme on Sunday, 9th June and Sunday, 4th August, 2-6pm. Route: A77.

THREAVE SCHOOL OF GARDENING (The National Trust for Scotland). Open daily 9am-sunset. Open for Scotland's Gardens Scheme on Sunday 25th August, 2-6pm. Route: A75.

East Lothian and Berwickshire

Suggested hotel: Grey Wall Hotel, Gullane.

TYNINGHAME, DUNBAR (The Earl of Haddington KT MC). Open Wednesdays, Thursdays and Fridays 2-4.30pm. Open for Scotland's Gardens Scheme on Sunday, 14th July 2-6pm. Route: A198.

BELHAVEN HOUSE, DUNBAR (Sir George Taylor). A specialist garden with a very kind climate, plenty of sun and very little wind. There is a wide variety of shrubs and plants, also alpines. Open for Scotland's Gardens Scheme on Sunday, 12th May 2-6pm. Route: A1087.

MANDERSTON, DUNS (Major Bailie of Manderston). One of the finest Edwardian gardens in the country, and Major Bailie's own contribution to Manderston has been the creation of a woodland garden across the lake from the house in the pheasantry wood. Open for Scotland's Gardens Scheme from 2-6pm on Sunday, 28th April, Sunday, 26th May and Sunday 28th July. Route: A6105 or A6112.

WHITCHESTER, DUNS (S E A Landale Esq). Whitchester is situated 840 feet above sea level on the Lammermuirs and it is amazing what has been achieved in the garden in spite of fierce winds and hard frost. There is a magnificent display of rhododendrons, a heath garden and fine greenhouses. Extensively naturalised in the grass are galanthus, chionodoxa, scilla, eranthis, erythronium, spring and autumn crocus, narcissus minimus and colchicum, most of which were established over seventy years ago. Open for Scotland's Gardens Scheme on Sunday, 2nd June, 2.30-6pm. Route: B6365.

CAROLSIDE, EARLSTON (Sir John and Lady Mary Gilmour). Lady Mary is most interested in flowering and colouring shrubs and also more unusual herbaceous subjects. There is a good collection of shrub roses and a wide variety of lilies. Open for Scotland's Gardens Scheme on Sunday, 21st July, 2-6.30pm. Route A68.

Perthshire

Suggested hotel for this area: Gleneagles, Auchterarder.

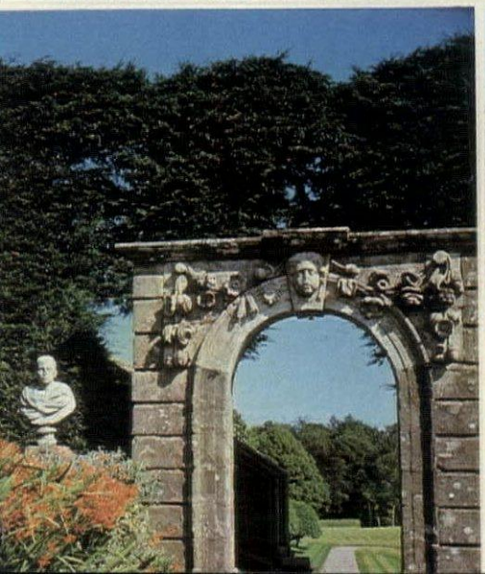
DRUMMOND CASTLE, CRIEFF (The Earl of Ancaster). Open from 1st April-12th August, Wednesdays and Saturdays. Open for Scotland's Gardens Scheme on Sunday, 28th July, 2-7pm. Route: A822.

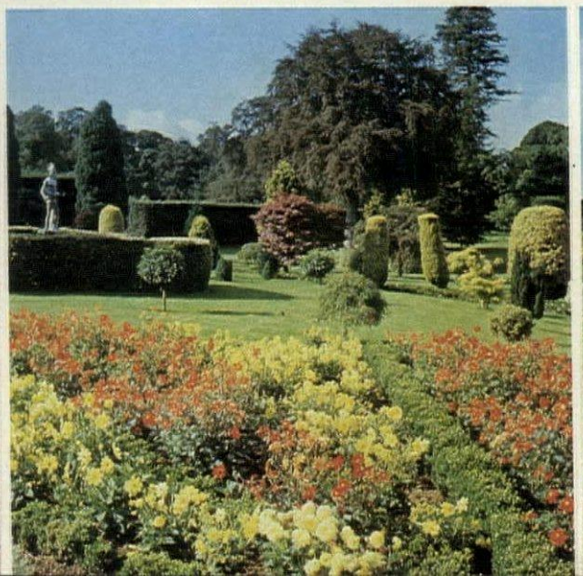
STOBHALL, BY PERTH (The Earl of Perth). Rose garden. Topiary. Open for Scotland's Gardens Scheme on Sunday, 23rd June, 2-6pm.

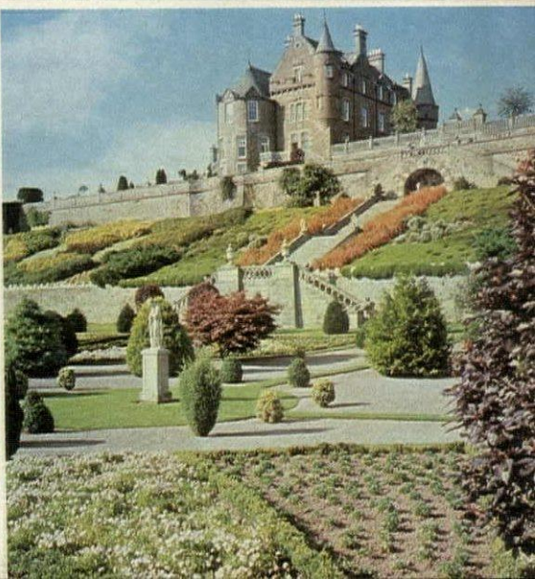
BRANKLYN, PERTH (The National

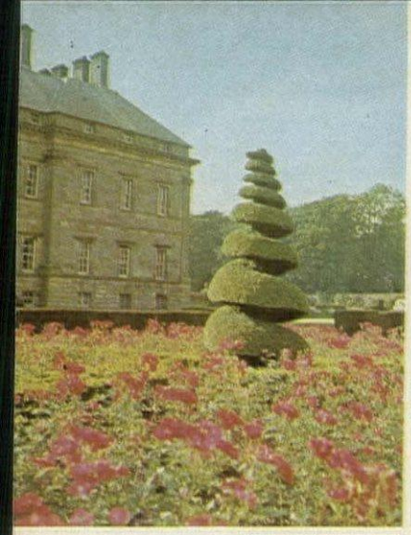
This page (above) *Lochinch (Castle Kennedy) by Stranraer. An eighteenth-century landscape garden with lake and fine rhododendrons.*
Opposite page *Four views of the garden at Drummond Castle:*
(Above) *Heath-clad banks below the Castle terrace.*
(Below left) *An arch of carved stone set against a lofty yew hedge.*
(Centre and right) *The newly-restored, multi-coloured parterre.*

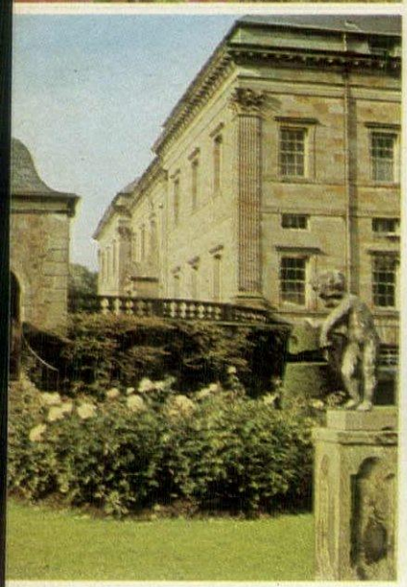


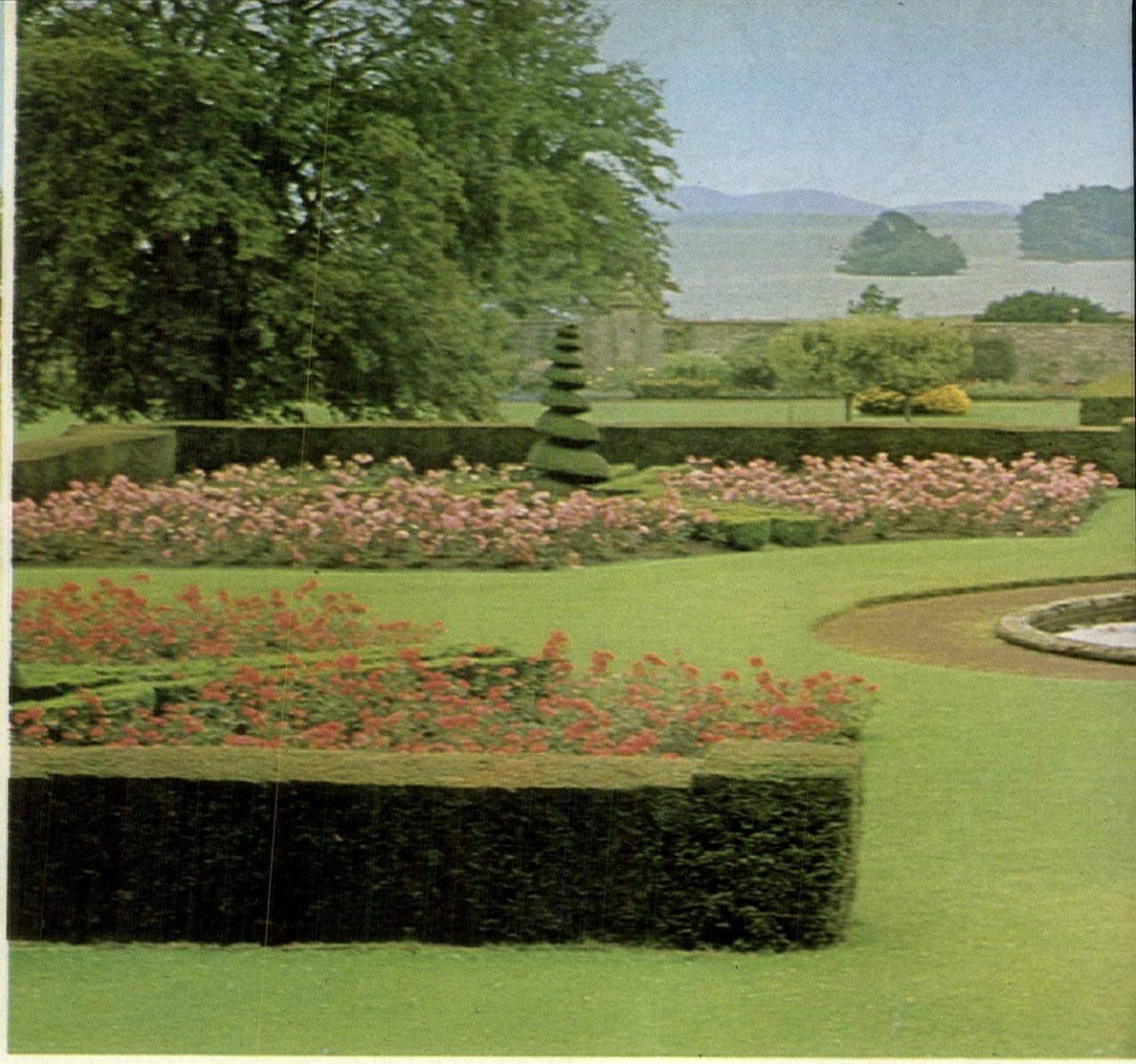












Trust for Scotland). Reputed to be the finest two acres of garden in the world. Outstanding collection of plants, especially alpines. Open 1st March-30th September. Monday to Saturday, 10am-5pm. Sunday, 2-6pm.

KEIR, DUNBLANE (Lt Colonel William Stirling of Keir). A Victorian garden of sixty acres with yew house circa 1720. Fine trees and shrubs. Rhododendrons, Azaleas and herbaceous border. Open for Scotland's Gardens Scheme, April 2-mid October, every Tuesday, Wednesday and Thursday, 2-6pm. Route: A9 between Stirling and Dunblane.

DOUNE PARK GARDENS, DOUNE (Lord Doune). Walled garden, pinetum, glen and woodland walks. Open daily, April 1st-31st October, 10am-6pm. Route: A84.

Kinross-shire and Fife

Suggested hotel for this area: Green Hotel, Kinross.

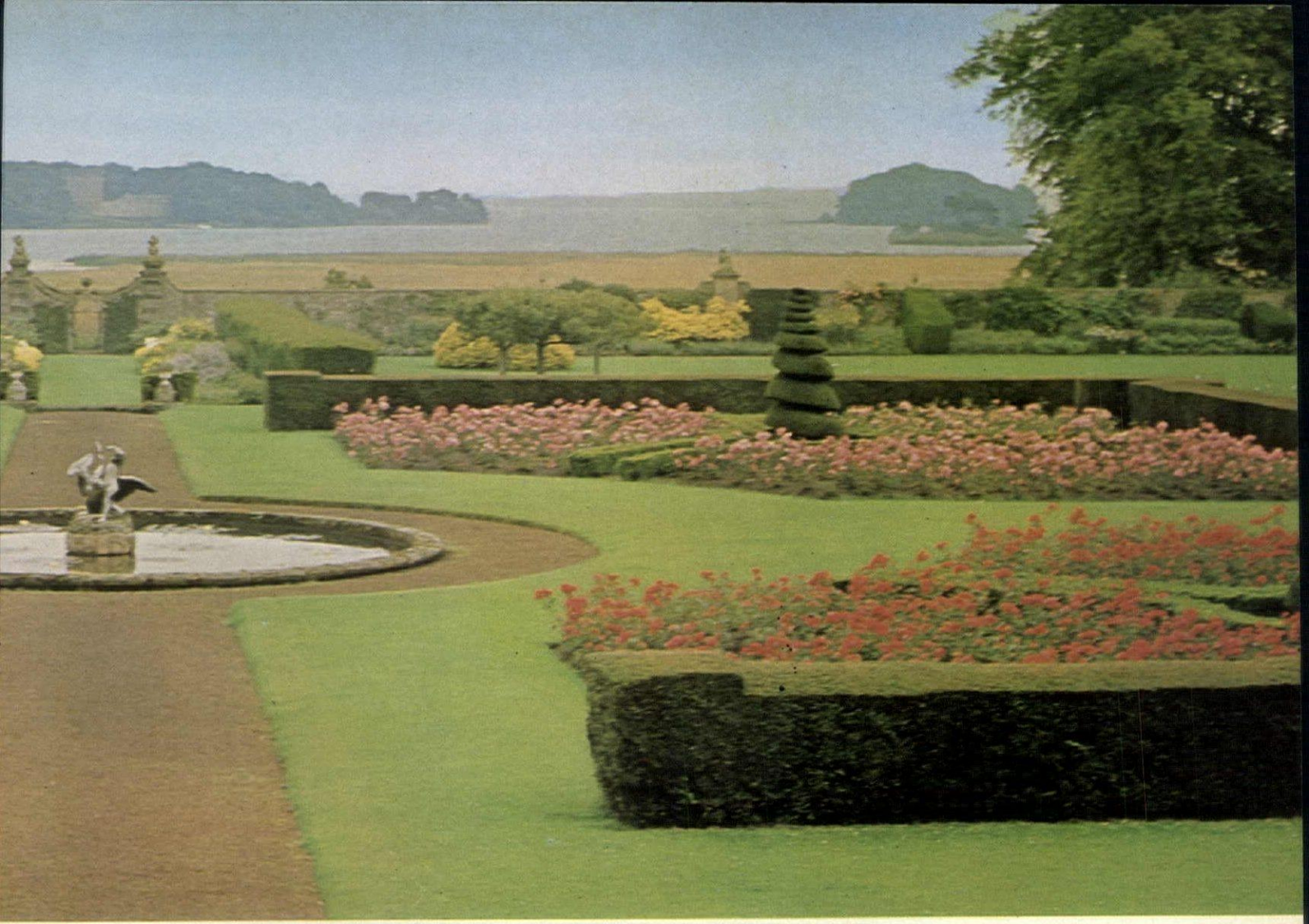
KINROSS HOUSE, KINROSS (Sir David and Lady Montgomery). Open Wednesdays and Saturdays, 2-7pm. The gardens at Kinross are open for Scotland's Gardens Scheme on Sunday 1st September, 2-7pm.

FALKLAND PALACE, FALKLAND (The National Trust for Scotland and Major Michael Crichton-Stuart). The garden was restored after World War II by the Keeper, Major Michael Crichton-Stuart, after a design b Percy Cane. One of the garden most attractive features is the 'gre lupin border'. It is a sixteenth-cen tury royal pleasance garden now la

Above *The garden at Kinross House, Kinross. Beyond the formal rose garde lies Loch Leven and the Castle in which Mary, Queen of Scots was imprisoned 1567-68. The architect of Kinross House was Sir William Bruce (d 1710)*







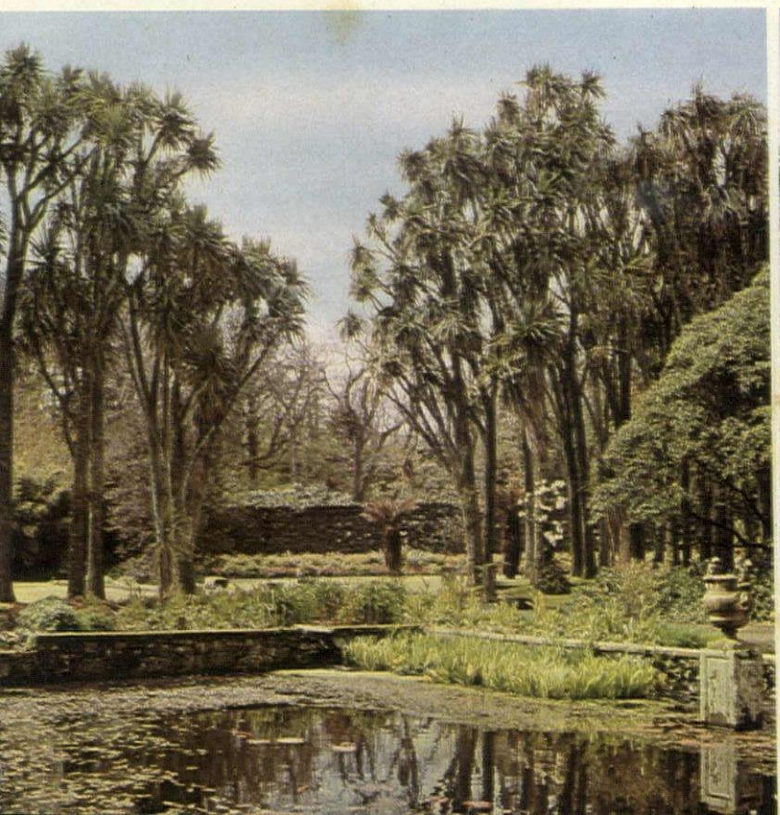
elow *Tyninghame, in addingtonshire, where 'a brilliant nateur gardener, Lady Haddington, monstrates the art of modern rdening at its very best.' At left is planting of hardy agapanthus and se-flowered Polygonum affine, one of the best of all ground-coverers.*
Below (right-hand page) *The sub-tropical garden at Logan in Wigtownshire, which benefits greatly from the Gulf Stream's 'genial influence', and where different palm trees and exotic plants flourish*

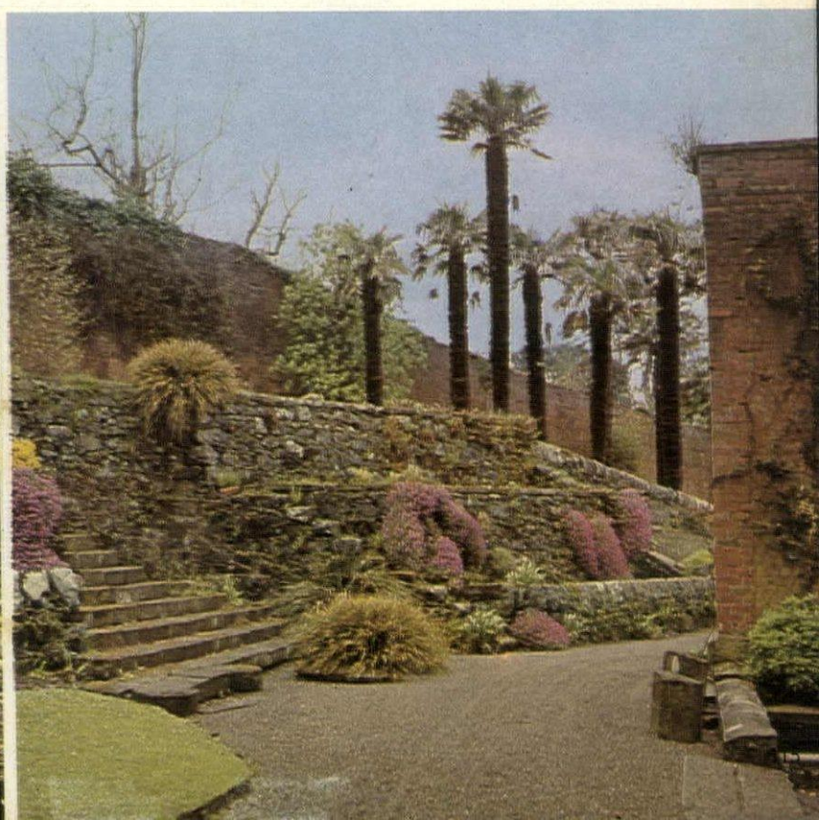
ut to the original royal plans. Open om 31st March-October, daily)am-6pm. Open for Scotland's ardens Scheme on Sunday, 16th ne and Sunday, 4th August, 2-6pm.

BALCASKIE, PITTENWEEM (Sir Ralph Anstruther, Bt). Sir William Bruce laid out the beautiful Italian terraces at Balcaskie where he lived for many years. Semi-hardy shrubs, such as sophora and verbena, flourish. Magnificent view of the Forth. Open for Scotland's Gardens Scheme on Sunday, 30th June, 2-6pm. Route: B942.

KELLIE CASTLE, PITTENWEEM (The National Trust for Scotland). The walled garden is a delightful example of the late-Victorian style. Box-edged paths, rose arches and many herbaceous plants and shrub roses of the period, present an old-world atmosphere not found in any other Trust Garden. Gardens open daily, Easter-September, 10am-5pm. Castle open daily except Monday and Tuesday. Route: A921.

EARLSHALL, LEUCHARS (Mrs Arthur Purvis, CBE). Earlshall has a magnificent topiary which looks well against the sixteenth-century house. There are fine shrubs, herbaceous borders and roses. Open for Scotland's Gardens Scheme on Sunday, 21st July, 2-6pm. Route: Off A919●







BIOGRAPHICAL DICTIONARY OF BRITISH GARDENERS





(*Left*) *Coleshill House, Berkshire, the seat of Lord Radnor at the time when Henry* ECKFORD *became head gardener and where, during his sixteen-year tenure, he made his reputation as a hybridizer.* (*Right*) *The modern version of the sweet pea which derives from* ECKFORD's *experiments in cross-fertilisation*

Eckford, Henry (1823–1905). Gardener. Eckford was born at Liberton, Midlothian, and his early training was in the gardens of Beaufort Castle, the seat of Lord Lovat. Subsequently he was employed by James Hogg of Newliston, at Penicuik for Sir Peter Murray and at Oxenford Castle for the Earl of Stair.

In 1847, on the recommendation of James McNag, who was to become Curator of the Edinburgh Botanic Garden, he moved to the South to work for Hugh Low, the famous orchid-grower of Clapton. After working for some time for Low he moved to a Colonel Baker of Salisbury, a famous dahlia expert, and then, after a spell at Trentham Park in Staffordshire, he moved, in 1854, to become head gardener to Lord Radnor at Coleshill, Berkshire, where he began to make a reputation as a hybridizer, raising verbenas, pelargoniums and dahlias.

In 1870 he left to work for a Dr Sankey of Sandwell, Gloucester, a raiser of florists' flowers. Here Eckford began his serious work on developing the sweet pea by cross fertilization of the very few kinds then in cultivation. This was a notoriously difficult undertaking, for the flowers are self-fertile. In 1882 he introduced the first modern kind, *Bronze Prince*, through the nurseryman Bull of Chelsea.

In 1888 Eckford left Sankey and set up his own small nursery at Wem in Shropshire.

Of the 264 species exhibited at a Bi-Centenary Sweet Pea Exhibition, held in 1900 to celebrate the raising of the first plants of *Lathyrus odoratus* by Dr Uvedale from seed sent to him in 1699, by the Sicilian monk Cupani, 115 were raised by Eckford. Curiously, the apotheosis of Eckford's career was not directly from his own hand, but from one, Silas Cole, gardener to Earl Spencer at Althorp, who, among seedlings from Eckford's plants, found one with a shell-pink flower, whose standard and wings had wavy edges.

Edwards John (fl 1770–95) Flower artist. Little is known of this artist, although his work ranks with the best of the eighteenth-century flower artists. He published a British Herbal in 1770 but his chief work is *A Collection of Flowers Drawn After Nature & Disposed in an Ornamental & Picturesque Manner*, which was published between 1793–1795 and contained 79 coloured plates including roses, rhododendrons, hyacinths, jasmine and several bouquets. The colouring of the plates in reproduction is particularly fine, due to the use of a pale printer's ink which does not interfere with the delicacy of the tonal values.

One of the 79 plates by John EDWARDS *made for* A Collection of Flowers Drawn After Nature . . . *published between 1793-1795*

Edwards, Sydenham Teast (1769?–1819) Botanical artist. Edwards was the son of a schoolmaster at Abergavenny, Monmouthshire, and showed precocious talent as an artist. Copies he had made from figures in William Curtis's *Flora Londinensis* were shown to Curtis, who was so impressed that he summoned the youngster to London for further training. The two became close friends, Edwards joining Curtis in many botanical expeditions.

Edwards' first drawing for Curtis's *Botanical Magazine* was, unusually, of a florist's bizarre carnation, *Franklin's Tartar*, in 1788. He was responsible for over 1,440 in all. In 1815 he disagreed with Curtis's successors and founded *The Botanical Register* (1815-47), continuing his interest until his death. His contributions consisted of coloured figures of exotic plants cultivated in British gardens, published by James Ridgway. He also illustrated *The Complete Dictionary of Practical Gardening* (1805–7) which was edited by



Franklin's Tartar, *a bizarre carnation, the first drawing by* S T EDWARDS *for* Curtis' Botanical Magazine, *1788* (*RHS*)

R W Dickson (pseudonym Alexander McDonald), which was subsequently republished under other titles.

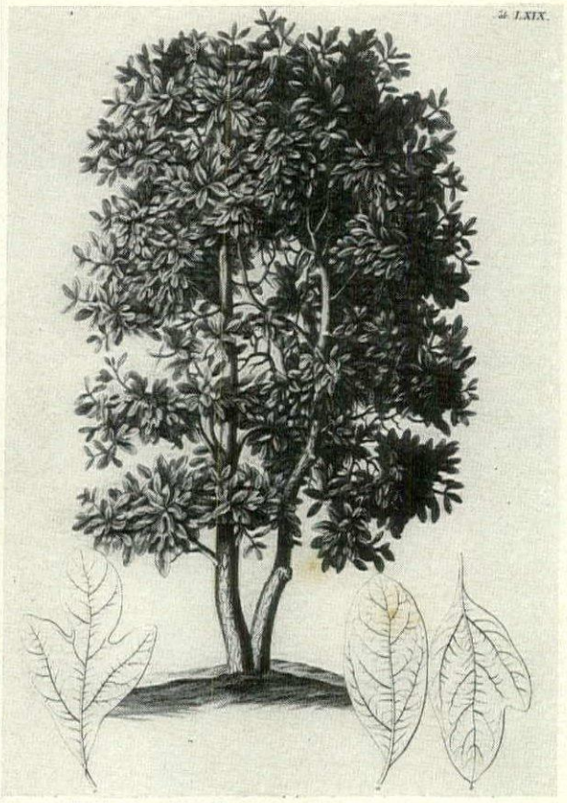
Edwards was elected a Fellow of the Linnear Society in 1804, and is commemorated in the important genus *Edwardsia* which has, however, now disappeared within *Sophora*.

Ehret, Georg Dionysius (1708–70). Botanical artist. Although he was born in Heidelberg, Ehret worked largely in England where his work received its dues. Ehret was the son of a smallholder who trained his son both as a skilled gardener and accomplished artist. After the death of his father, his mother married a gardener to the Elector of Heidelberg. The young Ehret was given charge of part of the gardens. He was noticed by the Margrave of Baden, whose plants he drew in his spare time, but the rest of the garden staff, deciding that the young man was being given preferential treatment, the Margrave was driven to part with his young *protégé*. Ehret then worked his way to Vienna, shortly moving to Regensberg, where he worked on the plates of Weinmann's *Phytanthoza Iconographia*. After being deceived over payment he moved to a banker at Regensberg named Leskenkoht, where he began to find more time for his original work, producing figures for over five hundred plants growing around Regensberg. They were seen by Dr C J Trew, a Nuremberg physician, who was also an ardent botanist and was the first to realize that Ehret, as well as being a gardener, was an artist of unusual talent.

In about 1733 Ehret set out on a solitary journey, visiting Basle, Montpellier and Paris, eventually arriving at London which had not been his intended destination. On his journey he met Bernard de Jussieu who advised him to visit London. This he did, armed with a passport signed by Louis XV and several important letters of introduction. In London he met Sir Hans Sloane, Philip Miller, author of the great English *Gardener's Dictionary*, and other outstanding botanists and gardeners such as Peter Collinson. He sent 200 drawings that he made to Dr Trew.

After a year he was back in Holland, meeting the young Linnaeus, from whom he heard of the new system of classification. Ehret made some explanatory drawings, which Linnaeus later republished in his *Genera Plantarum* without acknowledgement.

Linnaeus was at this time staying with a wealthy banker and enthusiastic gardener, George Cliffort, near Haarlem. The latter appreciated the merit of Ehret's work and paid him generously for drawings, later engaging him to illustrate the descriptions of Cliffort's plants that Linnaeus had made. The drawings were later engraved and published in *Hortus Cliffortianus* of 1737.





Laurus foliis integris trilobisque *drawn by* G D EHRET *for C J Trew's* Plantæ Selectae (*1750-1753*). (*Right*) *An engraved portrait of* EHRET. (*Both prints by courtesy of the Royal Horticultural Society*)

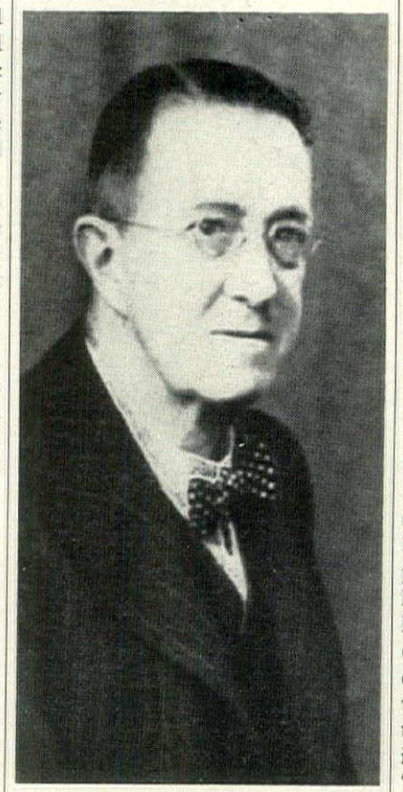
In 1736 Ehret returned to England at the time when patronage of botany, horticulture and botanic gardening was at its height. Here he lived for the rest of his life, marrying Philip Miller's sister-in-law, Susannah Kennet.

His friends and patrons included Dr Richard Mead, a man of cosmopolitan education who was physician to George II, and the Duchess of Portland who purchased large numbers of his drawings. He also held drawing classes which attracted female students largely of noble birth. He spent part of the summer visiting aristocratic homes and making drawings of rare plants, and in 1750 worked in Oxford Botanic Gardens, but left because of petty quarrels among the staff. In 1757 he was elected a Fellow of the Royal Society.

His principal published drawings include those in *Plantae et Papiliones Rariores* (1748-59), *Plantae Selectae* (1750-73) and *Hortus Amoenissium Florum* (1750-86). He was also concerned with figures in travel books.

Sometimes he engraved his own work for publication, but it is his paintings usually in body colour on vellum, superbly designed, of which many still exist, that show his work at its best.

Eley Charles (1872-1960). Rhododendron specialist and author. Eley was a successful industrialist with two hobbies which became major interests in his life. The first of these was typography; the second, Himalayan plants. The first interest was sparked off by dissatisfaction with the standards of commercial printing of the post-First-War era. As a leading light in the printing revival of the 'twenties, sponsored by Stanley Morison, Eley founded, within his own company, the famous Kynoch Press, later absorbed into ICI. His other interest was in gardening in its widest aspects. One consequence was the development of his own remarkable garden at East Bergholt Place near Colchester in Essex where he was particularly successful in growing rhododendrons and other Himalayan plants, not normally a feature of the East Anglian scene. He was one of the



Charles ELEY (*1872-1960*)

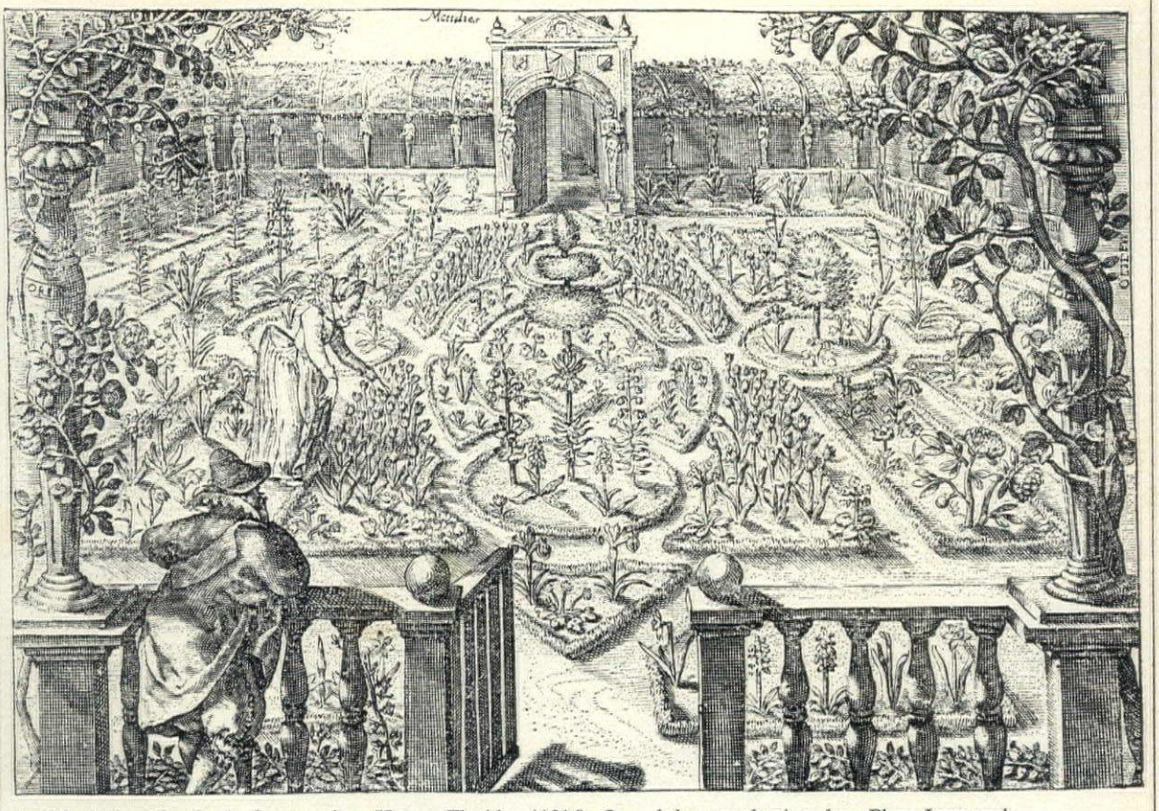
founders of the Rhododendron Society in 1915 and its secretary for sixteen years. For his work in this connection he was awarded the Royal Horticultural Society's Victoria Medal of Honour in 1945.

Eley is best remembered for his remarkable and imaginative *Gardening for the Twentieth Century* (1923), which was written with considerable practical knowledge and imagination and pointed the way to what might be called a permanent informal type of garden integrated with a careful selection from the immense number of trees and shrubs now available. The book was published at an apposite moment when the difficulties, following the First World War, were recognized as likely to prove a permanent rather than temporary condition. Eley's theories advocated the abolishing of the formality which had for so long attended the design of small gardens, divided into a series of component parts, and, in its place, proposed an irregular unity, taking advantage of the increased variety of plant shape, colour and form. Eley's proposals have been called an organic form of garden design.

Ellacombe, Henry Nicholson (1822–1916). Gardener and author. Ellacombe spent most of his life at Bitton in Gloucestershire, of which parish he became Rector in 1850, having graduated at Oxford in 1844. His garden at Bitton, in an old-established property enjoying a mild climate, was of great interest and he wrote learnedly and lightly about that particular garden and gardening in general. He was, in fact, a typical 'curious gardener', bringing into fashion a large number of delightful



Rev Henry Nicholson ELLACOMBE (*1822-1916*)



An Elizabethan Garden in Summer from Hortus Floridus (*1614*). *One of the reproductions from* Plant-Lore and Garden-Craft of Shakespeare *by the Rev H N* ELLACOMBE (*1896*)

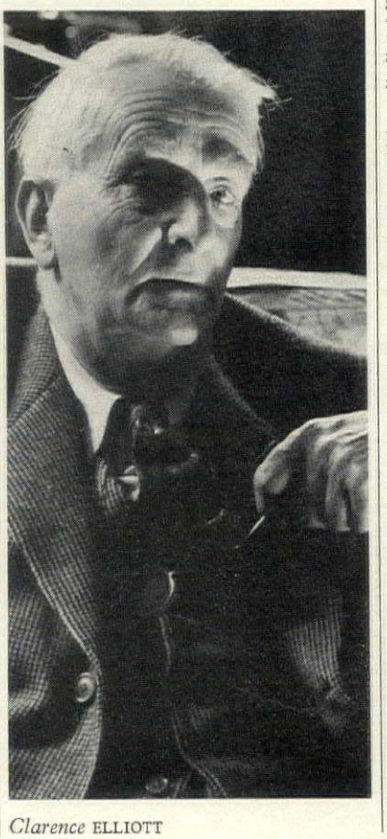
plants both new to and too-long-neglected by less erudite horticulturist researchers. He was essentially a skilled and practical gardener as well as a writer of fine if unambitious prose. His first publication was *The Plant Life and Garden Craft of Shakespeare* (1878) which proved a refreshing contrast to so many critical literary studies of the great playwright. Some years later he published *In A Gloucestershire Garden* and *In My Vicarage Garden and Elsewhere* in 1902. He also wrote a number of articles on the plants in the works of Spencer, Gower, Chaucer and comparable subjects. A not unimportant factor in his life was that he fired E A Bowles (*qv*) with his undying enthusiasm for gardening. When awarded the Royal Horticultural Society's Victoria Medal of Honour in 1896 he was described as 'one of the great gardeners of his day'.

Elliott Clarence (1881-1969). Horticulturist, plant-hunter, nurseryman. Elliott was a figure of great consequence in the history of British gardening following the social revolution after the First World War. Gardens became much smaller with a consequent emphasis in showing natural wild species rather than florist's plants. The patrons of this cult were particularly professional men—doctors, lawyers and so on—who frequently happened also to be mountaineers.

Elliott was the son of the founder of the well-known firm of photographers, Elliott and Fry, and was later concerned in the manufacture of Barnet photographic plates and papers. Both these businesses prospered, though Elliott's father was neither photographer nor chemist.

The family lived in a pleasant country house with a large garden, then only twelve miles north of London, at Hadley Green, Hertfordshire. The large family gardened from childhood.

After attending Giggleswick School in Yorkshire, where his main occupations seem to have been long walks and climbs in West Yorkshire, searching for rarer wild plants, Elliott decided not to join either of the family businesses. As he was devoted to wild flowers and



Clarence ELLIOTT

fishing he spent a year's pupillage with the old and famous fruit nursery firm of Rivers at Sawbridgeworth in Hertfordshire. Still a student, he then went to Backhouse of York, pre-eminent among British nurserymen as propagators and suppliers of alpine plants, remaining there until he was twenty-one. He then went back to fruit-growing, this time to the Cape in South Africa where he lived for three years. On his return he was about to take up fruit-farming in Essex, but instead, married a childhood friend, and founded, in 1907, his Six Hills Nursery (so-called because it was adjacent to six ancient burial mounds) at Stevenage in Hertfordshire.

His interest was in mountain plants, now professionally, and he began to make collecting forays. In 1908 he went to Corsica, cycling, bringing back a number of plants which are now, if not common, found in many gardens. In 1909 he went on his own to the Falkland Islands ('I found that they were a little further away than I imagined, away down in the south-west corner of the Atlantic, but it was a pleasant month's voyage . . .') and in 1910 he visited the European Alps with Reginald Farrer. (This expedition was the source of the latter's *Among the Hills*, published in 1911.)

In 1927 Elliott went to South America with W Balfour-Gourlay, who was collecting plants for the botanic gardens of Kew and Edinburgh.

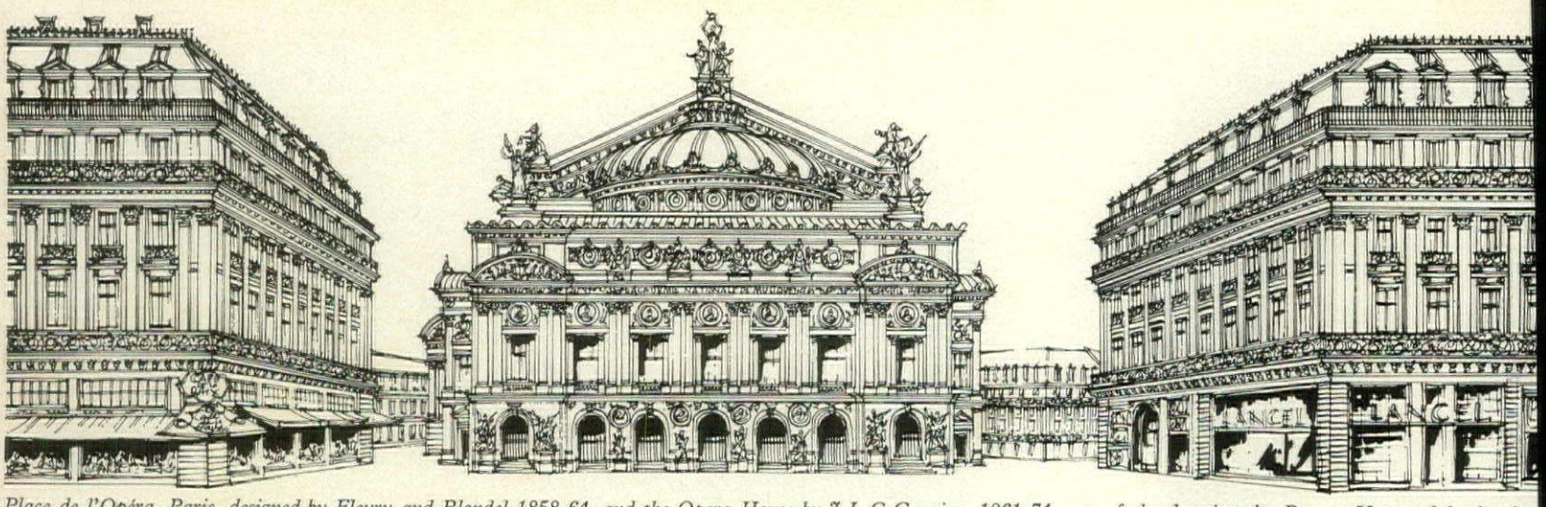
He also made other, less esoteric plant-collecting journeys, including excursions to old and sadly derelict gardens in the English countryside, from which he brought back many new or, at least, older and virtually forgotten plants. These plants he was instrumental in bringing back into cultivation through his nursery and through the medium of his always lively, light-hearted propaganda on behalf of the nursery. Many gardeners had cause to thank him for his enterprise in these revival exercises.

Elliott's gardening activities were numerous and frequently ingenious. He was the pioneer of the now fashionable trough gardens; of the development of the use of tafa for alpine plants; of alpine lawns and much else. He was a founder member of the now immensely successful Alpine Garden Society in 1929. He was awarded the Victoria Medal of Honour of the Royal Horticultural Society in 1951—a little late, some thought.

His nursery catalogues were accurate, informative and well-written. The 1926 edition was exceptional, for it was illustrated by John Nash, R A, a friend of many years. He also wrote *Rock Garden Plants* (1935) but a second, *Manavlins From My Garden*, unfortunately was never completed.

In 1946, with the approach of Stevenage New Town, the nursery was taken over by Frank Barker, a colleague for many years, whilst Elliott moved to Broadwell in the Cotswolds, close to the nursery of his son, Joe.

Elliott's later activities included much journalism, through which his remarkable character and experience gleams repeatedly. Most notable, perhaps, is the series of no fewer than 473 weekly articles which Clarence Elliott contributed to *The Illustrated London News* from 1949 to 1959.



Place de l'Opéra, Paris, designed by Fleury and Blondel 1858-64, and the Opera House by J L C Garnier, 1861-74, one of the drawings by Doreen Yarwood for her boo **The Architecture of Europe** *reviewed below*

ARTISTS LOOK AT THE PAST

There is no stopping the indefatigable Doreen Yarwood, the architectural artist and historian who must have reduced her sleeping hours to two in twenty-four to judge from her graphic and textural output. Her latest book is no less than **The Architecture of Europe** (Batsford, £7·00), which contains almost a thousand of her own drawings and over a hundred first-rate photographs. There could scarcely be a better introduction to the subject for sixth-formers than this magnificently-produced 600-page book. The text is informative and sound if a trifle breathless, but it is Miss Yarwood's superb line drawings that stay in the memory. Any intelligent teenager would find these exciting and a springboard into exploring the architecture of the Old World.

Castles reconstructed

Alan Sorrell has long been known as one of the most imaginative of all architectural-historical evokers. In his drawings he manages, with rare skill, to bring to life the buildings of the past. His latest venture is **British Castles** (Batsford, £2·50). The book is marvellously atmospheric. Those castles, the browser feels, must really have looked like that: vast structures set forbiddingly on some spur of land or above a harbour. The drawings of thirty castles are most effectively done; so, too, are Mr Sorrell's notes and plans. An irresistible book for the imaginative of all ages.

Fashion note

Elizabeth Ewing's **History of 20th-Century Fashion** (Batsford, £4·00) comes as a visual shock. Were those improbable hats really worn in 1908? Were the girls showing so much knee in 1928? The 250 drawings and photographs, supported by a wide-ranging, incisive, informative and anecdotal text add up to an astonishing cyclical documentary. Most of the fashions are now reappearing every other year, although nothing so charming as the dust-proof motor-veil has yet reappeared.

Wildlife documentary

Publishers Mitchell Beazley have produced another of their world-girdling, mind-boggling, monumental atlas cyclopaedias, this time **An Atlas of Wildlife** (£9·50) under the overlording punditry of Dr Gwynne Vevers and Sir Julian Huxley. Well, it's a sumptuous job and for anybody with an excited interest in the remaining wildlife of the world, the maps, photographs, diagrams, graphs, drawings and other multitudinous graphics will exercise an hypnotic appeal. Others, more dyspeptic, may find the package somewhat overwhelming. For the converted, then, Sir Julian Huxley's recommendation will suffice: 'There is not a page in this remarkable book where the inquisitive reader will not find a treasure to ponder over and to remember, whether it be from the seashore, the steppes, the tropical forest or the high mountains.' Indeed true.

Waugh at war

Auberon Waugh, the scourge of all novelists apart from himself, is also a countryman, having one foot in London as well as one in Wiltshire. Readers of the *Evening Standard* will remember his quirky, abrasive and heartfelt pieces on himself, his family, his neighbours, his pets and, above all, his passionate interest in and protective feeling for the local environment—and its would-be desecrators. These pieces have now been collected in **Country Topics** (Michael Joseph, £3·50) and a very lively and readable book it is, embellished by some very amusing drawings by Ken Taylor. The country, and particularly the countryside, needs a hundred of such pungent and pertinent essayists who can meet and frequently beat the philistines.

Winter and summer colour

Salutes to two worth-while reprints for the gardener: Patrick Synge's **Flowers and Colour in Winter** (Michael Joseph, £4·00) first published in 1948, and Graham Stuart Thomas's revised edition of his **Shrub Roses of Today** (Dent, £4·50) first published in 1962. Both books are by experts and both are extremely well-illustrated, the first by photographs in colour and black-and-white and Mr Thomas's book by some of his own exquisite and splendidly mannered drawings. Any gardener's bookshelf would be enhanced by these books.



Dirleton Castle, as it might have appeared in the early fourteenth century: one of the drawings by Alan Sorrell for his book **British Castles**, *reviewed above*

Mass housing

There could scarcely be a book mor distantly removed from the subject shown in *House & Garden* than th houses shown in Enid Gauldie' **Cruel Habitations, A history o Working-Class Housing 1780-191** (Allen & Unwin, £5·75) a deeply-researched study of the appalling conditions in which millions o Britons who lived during almost two centuries. Although the book is mainly for architectural and social historians there is much here for anybody who is interested in the lugubrious story, ranging from the cramped back-to-backs of the Northern mining towns to the metropolitan Peabody Buildings. Truly humanitarian in their pretensions yet depressing in results, as Nikolaus Pevsner says.

Gilders all

Although we all like the final results, gilding remains a somewhat mysterious craft. Welcome, then, to Donald Chambers's new book **How to Gold Leaf Antiques** (Allen & Unwin, £5.) which is thoroughly practical in text and picture. A tricky subject ably treated: a lot of gold leaf will doubtless be sold this coming winter.

Builder of Ickworth

Even by the most extravagant standards of eighteenth-century eccentricity, Frederick Hervey, Earl of Bristol and Bishop of Derry, was out on his own. In **The Mitred Earl** (Faber, £3·75) Brian Fothergill tells the extraordinary story of this outrageous egomaniacal man whose avarice, restlessness, selfishness, collecting mania and—fortunately for us—passion for building were of a truly gargantuan order. The building of the cliff-edge Downhill in Northern Ireland would have been undertaking enough for one man, but to this the Bishop added the remarkable house at Ickworth in Suffolk (which he never saw completed) now in the possession and care of the National Trust. The Bishop also ran several collateral careers: profligate divine, radical politician, traveller extraordinary, erratic scholar and unpredictable collector.


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OATS: A grain which in England is generally given to horses, but in Scotland supports the people

FIE ON DR JOHNSON!

MARY HANSON MOORE

. so SAID Samuel Johnson in his *ictionary of the English Language*, of cereal that was already being culti- ted in Central Europe in the time Pliny. A cereal that will grow in older and wetter climates and poorer il than any other cereal would bviously have a great advantage, oth as a food for horses, and, later, r man. As a food, oats are very luable, being a good balance of rotein, carbohydrate and fats, and ch in vitamin B1. Even the husks an be made into a sort of gruel, nown as sowans.

Usually, however, the de-husked ernels are cut to make pinhead oat- neal. This is further ground to make nedium and fine oatmeal and oat- our, or is steam-cooked, flattened etween rollers and dried, to make he familiar rolled or porridge oats.

There can be nothing more sus- aining on a bitterly cold morning han a bowl of steaming, creamy orridge, either taken more or less neat' in the Scottish fashion, or aced with rich, golden syrup, as my wn family prefers it. But oatmeal an form the basis of other good hings too, and amongst them a wide ariety of cakes and biscuits. The atmeal's natural affinity with the weet syrup brings the first recipe o mind, for the strange, sticky rich- ess that is Yorkshire Parkin.

Can it be mere coincidence that his is again eaten in the cold, frosty ir of winter and, in particular, of November, when the delectable cake is passed around the bright Guy Fawkes bonfires? And to a true Yorkshireman, the parkin must be a rich, sticky delight, not dry and crumbly, but must have lain secretly within its tin for at least a week after baking in order, as it is said, for the parkin to 'come again'!

Parkin

8 oz medium oatmeal
8 oz plain flour
8 oz butter
8 oz black treacle
¼ teaspoon nutmeg and mace (each)
½ teaspoon ground ginger
1 teaspoon bicarbonate of soda
1 tablespoon cream
¼ teaspoon salt

Rub the butter into the oatmeal, flour and salt. Mix in the spice and baking soda. Warm the treacle and cream and stir into the dry ingredients. Leave to stand overnight. Next morning, bake in a flat tin in a moderate oven for about an hour. When cool, wrap and store for at least one week.

The Scots of course have their many uses for oatmeal, in their breakfast bannocks or teatime treats such as

Oatmeal scones

7 oz flour
3½ oz fine oatmeal
3 oz sugar
3 oz butter
1 oz lard
1 teaspoon baking powder
1 egg
salt
¼ cup cold water

Melt the butter with the lard and mix into the dry ingredients. Beat the egg in the cold water, mix into the rest. Roll out the dough thinly, cut into two-inch rounds, and bake on a well-greased sheet in a moderate oven until golden coloured.

The oatie biscuits are another Scottish favourite and, spread with honey, make another teatime speciality.

Oatie biscuits

6 oz short pastry
3 oz rolled oats
3 oz sugar
1½ oz butter

Mix the oats, sugar and butter with the pastry, kneading to a smooth paste, using a tablespoon milk to moisten. Roll out, cut into two-inch rounds and bake in a hot oven until pale brown. Remove from the tin whilst warm.

The Irish, noted for their many fine bread recipes, have a good way with oatmeal in

Buttermilk oaten bread

7 oz fine oatmeal
9 oz flour
½ teaspoon salt
½ teaspoon baking soda
½ pint buttermilk or sour milk

Steep the oatmeal overnight in the buttermilk. Mix the flour, salt and baking soda. Stir in the oatmeal mix. If necessary add more milk but keep it soft. Knead smooth and roll out two inches thick. Cut into four and bake in a moderate oven for twenty-five minutes.

The Americans, with a good percentage of both Scots and Irish in their ancestry, have of course inherited many recipes using oatmeal, amongst them:

Oatmeal cookies

2 cups flour
2 cups medium oatmeal
2 tablespoons margarine
1 cup brown sugar
1 teaspoon baking soda
1 teaspoon salt
¼ teaspoon cinnamon
¼ teaspoon nutmeg

Rub the margarine into the flour and oatmeal, stir in the other ingredients and mix to a stiff paste with a little water. Roll out and cut into biscuit shapes. Bake quickly in a hot oven until brown.

Oatmeal bars

⅓ cup margarine
⅔ cup brown sugar
1 egg
1 cup plain flour
¼ teaspoon salt
¼ teaspoon baking powder
1¼ cups rolled oats
½ cup milk
1 cup chocolate chips

TOPPING

¼ cup sugar
1 tablespoon orange juice
1 tablespoon grated orange rind

Cream the margarine and brown sugar until light and fluffy, add the egg, beat well. Sift together flour, salt and baking powder, add to creamed mixture. Add the oats, milk and chocolate chips, pour into a greased tin, 10 by 5 by 3 inches. Bake at 375°F (mark 5) for 40 minutes.

To make the topping, combine sugar and orange juice and bring to boil. Add the orange rind. Pour over the top of the baked biscuits, and when cool cut into bars.

Next, two firm favourites from the English, both of the 'crunchy' variety, the first one a long-time joy of my own, given to me in Kenya long ago, when my cooking was of a very rudimentary nature done mainly on an old paraffin cooker!

Crunchies

6 oz porridge oats
4 oz margarine
4 oz demerara sugar

Melt the margarine and sugar in a saucepan. Add the oats and spread on to a well-greased Swiss-roll tin. Bake slowly for about one hour on the middle shelf at 350°F (mark 4). Cut into pieces whilst hot, leave in the tin to cool.

And a sophisticated version of the same:

Coconut crunchies

4 oz margarine
2 oz sugar
2 cups rolled oats
1 tablespoon syrup
4 tablespoons coconut
1 level teaspoon baking powder

Melt the margarine and syrup in a pan, add the sugar, coconut and rolled oats. Add the baking powder and mix well. Spread half-an-inch thick in a greased tin and bake in a moderate oven until pale brown. Mark into slices and leave to cool in the tin.

Finally, oatmeal, which seems to 'marry' well with so many flavours, goes into partnership especially well with fruit:

Raisin oat squares

½ cup margarine
⅔ cup brown sugar
2 tablespoons syrup
1 egg
½ cup flour
¼ teaspoon salt
¼ teaspoon baking soda
⅔ cup rolled oats
1 cup seedless raisins

Melt the margarine in a large pan, remove from the heat and beat in the sugar and syrup. Add the egg, beat well. Sift together the flour, salt and baking soda, add the flour mixture, oats and raisins to the syrup mix and mix well together. Turn into a greased 8-inch-square tin and bake at 350°F (mark 4) for twenty-five minutes. Cut into squares; cool in tin.

Date fingers

4 oz rolled oats
4 oz flour
½ teaspoon baking soda
4 oz margarine
2 oz soft brown sugar

DATE FILLING

½ lb dates
2 oz sugar
little water

Make the filling first. Chop the dates finely and stew in the water with the sugar until a soft paste is formed, easy to spread.

Rub the margarine into the oats, flour and baking soda. Add the sugar until the mixture looks like crumbs. Press half the mix into an 8-inch-square tin. Spread with the filling, cover with the rest of the oatmeal mixture. Press down well and bake at 350°F (mark 4) for forty minutes. Cut into fingers whilst hot●

Wine & Food cover *A typically Scottish tea of shortbread, brown and white scones, rich Dundee cake. Stirling 'dress' plaid is used to cover the table; 'hunting' plaid for the walls. The rare Scottish silver kettle and stand date from c. 1735. Merchandise details are on page 140. (Set designed by Olive Sullivan, built and photographed by John Wingrove.)*

SCOTTISH FAVOURITES

A notable cook offers some proven recipes for dinner-party entertaining

ENA BAXTER

THE FOLLOWING recipes are old favourites which have stood the test of time. I have used them for entertaining friends and also for family meals. They are not difficult and all the ingredients are easy to buy in the shops, yet I feel they are sufficiently different to be classed as special.

For dinner-party entertaining, I find the starter is the most difficult part of the meal in which to ring the changes. We have all been through the prawn cocktail, melon and avocado pear era, so here are two recipes which make a change:

Bortsch

1 large cooked beetroot (shredded)—about 14 oz
1 finely chopped onion—3 oz
1¼ pints chicken stock
¼ pint ham or duck stock
Bouquet garni (parsley, thyme and bay leaf)
2 teaspoons lemon juice
1 heaped teaspoonful powdered arrowroot or cornflour
½ teacupful top of milk or Evaporated milk
Salt and pepper

Put the stock into a saucepan and add the beetroot, onion and bouquet garni. Boil up and simmer until tender—about 45 minutes. Add the lemon juice and the seasoning. Remove the bouquet garni and sieve the soup. Return the liquid to the pan and add the arrowroot or cornflour slaked with the milk. Stir and simmer for 10 minutes. Sprinkle with a little finely chopped parsley. A swirl of sour cream may be added to each serving if required.

Tomatoes monaco

6 large firm tomatoes
4 oz cooked white fish
1 finely-chopped hard-boiled egg
1 dessertspoonful finely-grated onion
2-3 tablespoonsful mayonnaise
Salt and pepper
TO GARNISH:
1 hard-boiled egg
6 black olives
Few sprigs parsley

Cut a slice from the top of each tomato and scoop out the flesh. Remove any skin and bone from the fish and flake finely. Place in a bowl with the chopped egg. Add the grated onion to the fish mixture and bind to a fairly soft consistency with the mayonnaise and season to taste. Divide the mixture between the tomato cases. Garnish with the chopped hard-boiled egg, sliced olives and parsley.

Eskdale chicken

It is difficult to find something interesting to do with chicken, but this stuffing is so delicious and colourful that it completely transforms ordinary roast chicken.

1 oz butter
1 onion, peeled and chopped
Salt and pepper
2 oz fresh breadcrumbs
2 tablespoonfuls chopped parsley
½ level teaspoon dried thyme
Large pinch grated orange rind
3 oz thinly-sliced salami
1 egg, beaten
3½-4 lb chicken
Little dripping
2 level tablespoonfuls flour
¾ pint stock
2 tablespoonfuls orange juice
1 orange

Melt butter in a pan and fry onion gently until soft. Add seasonings, breadcrumbs, parsley, thyme, orange rind and 2 oz chopped salami. Bind together with egg and use to stuff neck end of chicken. Secure and truss chicken; then weigh. Place in a roasting tin with salt and pepper, a little dripping. Cook at 425°F (Mark 7) allowing 20 minutes per lb, plus 15 minutes, basting several times. Remove chicken and keep warm. Stir flour into 2 tablespoonfuls pan drippings, then slowly add stock and orange juice. Bring to the boil for 3 minutes, adjust seasonings and serve with the chicken garnished with remaining salami and orange. Serve with Lyonnaise potatoes (chopped onion fried with diced potatoes) and runner beans.

Grilled salmon steaks

In Scotland, we have many famous salmon fishing rivers—the Spey, the Dee, the Tay and the Tweed, being the better known.

2-3 slices of salmon, about ¾ inch thick
Salt and pepper
2 tablespoonsfuls melted butter
Salt and pepper
Parsley butter to garnish and parsley

Wipe the fish with a damp cloth and brush over with the melted butter. Season with salt and pepper. Place the slices on a well-greased grill rack and have the grill very hot. Grill each side for 6-8 minutes, according to the thickness of the slices. When done, serve on a flat dish garnished with pats of parsley butter, sprigs of fresh parsley and sliced lemon. Serve with new potatoes and peas.

Prince Charlie's pancakes

BATTER
4 oz plain flour
pinch of salt
2 eggs, beaten
½ pint milk
Lard for frying
SAUCE
3 large oranges
2 large lemons
3 oz butter
4 oz caster sugar
3 tablespoons Drambuie or whisky

Prepare the batter and make the pancakes. To make batter, sieve flour and salt into a bowl and make a well in the centre. Stir in eggs and half the milk to make a smooth batter, then beat well. Gradually beat in remaining milk. Melt a little lard in an 8-inch frying-pan and pour in enough batter to cover the base of pan. Fry until set and underside is brown. Turn with a palette knife and cook until done. Turn on to a tea towel, cover up and keep warm. Make seven more pancakes. Make the sauce in a frying-pan. Grate the rinds from the oranges and lemons, then squeeze out the juice. Melt butter, stir in the sugar and cook for 1 minute. Add grated rinds, strain in orange and lemon juices and bring to the boil. Add Drambuie or whisky and simmer for 3 minutes. Fold each pancake into quarters and place in the sauce. Simmer gently for 3 minutes, spooning sauce over pancakes. Serve two pancakes for each person, with a little sauce.

Creme brulée and raspberries

2 eggs
2 egg yolks
1 level tablespoon caster sugar
½ pint double cream
½ pint milk
Vanilla pod
Caster sugar
1 can raspberries (Baxter's, of course!)

Cream eggs, yolks and sugar tho oughly. Warm cream, milk a vanilla pod in a double saucep then stir in the egg mixture. Co gently until custard thickens, b stir constantly to prevent curdlin Strain into a fireproof dish and lea for 2-3 hours to set. Carefully spre an even layer of caster sugar over t custard. Put under the grill un sugar melts and turns brown. Ch thoroughly before serving with ras berries. Tap caramel sharply with spoon to serve.

Princess Cake

This is an easy-to-make cake f family teas and a fail-me-never f bazaars and coffee mornings:

4 oz margarine
4 oz sugar
3 oz flour (with plain flour, use 1 teaspoonful baking powder)
1 oz chocolate powder
1 dessertspoon coffee essence
1 egg
1 tablespoon water

Cream together the margarine an sugar until soft and light. Stir in th beaten egg, the flour, sieved with th chocolate powder and baking pow der, and lastly the coffee essenc mixed with the water. Grease an flour two 6-inch sandwich tins an bake in a moderate oven for abou 20 minutes and the cakes are wel risen and firm to the touch.

When the cakes are cold, sand wich them together with coffee flavoured buttercream icing and ic the top with fudge icing.

TO MAKE THE FUDGE ICING
5 oz soft brown sugar
1 teacupful milk
A few drops vanilla essence
1 oz margarine

Put all the ingredients into a sauce pan. Heat gently, stirring well until the sugar has dissolved, then boil steadily, stirring from time to time, until the mixture forms a soft ball when a little is dropped into cold water. Beat until cloudy, cool slightly and spread on the top of the cake.

COOKS AT HOME: 2

ENA BAXTER OF FOCHABERS, SCOTLAND

Ena Baxter, née Robertson, was born in Drumblair House at Deveronside in rural Aberdeenshire in 1924, one-time home of Scott Skinner the notable composer of Scottish reels and strathspeys.

Her father farmed the estate round that area with Glendronach Distillery literally at the foot of the garden. The ways of country life are thus second nature to her: she loves animals, flowers, painting, cooking and fishing.

She met and married her husband, Gordon Baxter, in 1952. They have three teenage children—Andrew, Audrey-Caroline and Michael—who are all at school in Aberdeenshire.

Since her marriage Ena Baxter has been totally involved in the family food manufacturing enterprise. 'One day at home, over twenty years ago, I was browsing through an American cookery book and spied a recipe for a Louisiana soup called Chicken Gumbo. My husband loves soup so I decided to try it. He came home after a long day's work and enjoyed it so much he had three platefuls and said, "Let's can it"—and we did.'

Now that soup and other Baxter products go around the world and are sold in eighty countries. The Baxters also get around. Ena Baxter meets her public at such stores as Neiman-Marcus in Dallas, Texas, and Takashimaya in Tokyo. Sometimes she discusses food or cooks on television and her first cookery book —on Scottish recipes—will be published in September.



CACTI
THE WATERCLOSET
The Grand Tour
ANTIQUES
THE CELLAR
COGNAC
BOLLINGER
CORSICA
LA NOUVELLE TAPISSERIE
INVESTING IN GEORGIAN GLASS
INVESTING IN CLOCKS & WATCHES
MODERN FURNITURE AND DECORATION
THE FAMOUS GROUSE
Finest Scotch
GLENLIVET

THE TRUE TASTE OF SCOTCH

BY COLIN PARNELL

Scotch has a somewhat unfair reputation as a drink for hardened drinkers. And, indeed, a really serious drinker in Scotland will alternate his Scotches with pints of bitter until he can hardly taste the difference, let alone drive home.

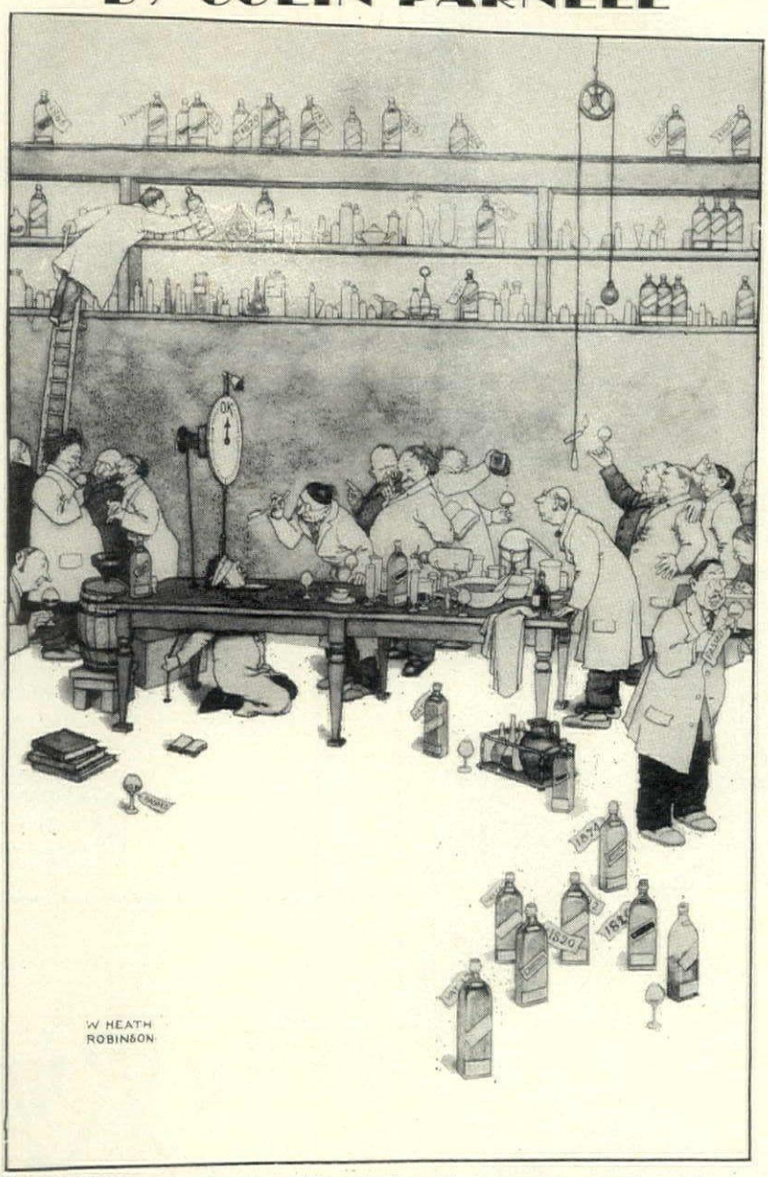
If you think this is a little hard on *uisge-beatha*, the water of life, you only have to leave your hotel, even in staid Edinburgh, on a bitterly cold winter's evening to stretch your legs after an excellent dinner to come across three or four gentlemen in a more than usually good humour weaving their way home. Their high spirits are not the result of drinking the dry martinis of the South. Scotch is more often than not the cause (although we must not overlook the effects of local beers).

But there are extenuating circumstances. For one thing, the Scottish climate is different: it's much more bracing, and to have just the right amount of malt inside you while walking in the pure air of the Cairngorms, or fishing in clear waters, is exhilarating. A more tangible excuse for drinking Scotch in Scotland is that is simply tastes much better. The reason is not hard to find. The truly appreciative Scotch drinker takes his wee dram not neat, but with the fine local water, which is very different from London Metropolitan Water Board 1974.

Until the eighteen-thirties, Scotch whisky was little seen outside the Highlands where it was distilled in small, frequently illicit, distilleries sought out by excise officers. Until then, the only Scotch was malt whisky, made as it is today from malted barley and distilled in copper pot-stills.

The barley, which may come from as far afield as North America, is soaked in water and allowed to germinate for eight to twelve days. During germination, the barley secretes an enzyme which makes the starch in the barley soluble. When this process, known as 'malting', has proceeded far enough, germination is stopped by drying with the warm air from peat fires.

The dried malt is next ground and mixed with water so that the soluble starch is converted into a sugary liquid called the 'wort'. Yeasts then attack the sugar in the wort and change it into alcohol. This liquid, known as the 'wash', is distilled twice in the traditional copper pot stills. The first distillation, which separates the alcohol from the fermented liquid, is not considered worth drinking. The second one is and matures in oak casks.



Johnnie Walker experts testing whisky samples with the patent testing dial

Malt whiskies are divided into four groups, according to the area in which they are made. There are Highland Malts, distilled north of an imaginery line running from Dundee in the east to Greenock in the west; Lowland Malts made south of this line; Islay Malts made, naturally enough, on that island; and Campeltown Malts distilled in the Mull of Kintyre.

The malted barley, peat smoke, water and the shape of the still all help to give them a pronounced bouquet and flavour. These, then, are the original whiskies.

In 1830, a Mr Aeneas Coffey invented the patent still that bears his name. Unlike pot-stills which produce whisky in batches, it allows continuous production. And you can set one up practically anywhere —provided, or course, you have paid the licence fee. It uses malted barley and unmalted cereals to create grain whisky, a lighter whisky than malt.

In the eighteen-sixties, several of the pioneers of the embryo whisky industry saw that the malts, splendid though they were for the open-air life of the Highlands and Islands, were possibly too rugged for the genteel drawing-rooms and drinking establishments of the more sedentary London metropolis.

So they lightened the single malts with grain whiskies to create the famous blends. Each has its own formula and may contain up to forty different malt and grain whiskies.

To be sold in Britain whisky must be at least three years old and the youngest in a blend is usually a few years older.

With whisky, as with most things, you generally get what you pay for. If you see a very cheap whisky—unless it is on special offer—it probably contains whiskies little older than the minimum limit, or rather more of the cheaper grain than usual.

Good though the standard blends are, you might like to pay a little more for the 'de luxe' blends which contain mellower, older whiskies. Perhaps the simplest comparison you can make is between Johnny Walker Red Label, the standard blend, and its de luxe Black Label. Some people, who have claimed not to like Scotch have taken to this.

It's fair to add, however, that many people swear by the standard blends. The blenders are shy about the proportion of malts they use in their blends. Teacher's are an exception, for their Highland Cream, from its inception in 1884, has always been a fifty-fifty blend of malt and grain whiskies.

Although whisky is very big business indeed, a great deal of care goes into the production of most blends. To create Famous Grouse, for example, after the malts are blended they are allowed to 'marry', or rest, for about six months. Then the blended malts and single grains are mixed and allowed to 'marry' again for six months. After reduction to bottling strength, they may be allowed to rest for another half-year.

Blends account for about 85 per cent of whisky sales with only 15 per cent for single malts. Total sales of Scotch last year were 93·7 million proof gallons, of which 78·4 were exports worth £260 million. The USA was the biggest overseas customer, with 32·9 million. Japan came next with 6·5 million, at first sight a small market. But this figure was 175 per cent up on 1972, and if Japan surmounts its present economic troubles it could well become the best foreign market in the long term.

Whisky production is, of course, dominated by the Distillers Company Ltd whose sales account for at least five of every ten bottles of Scotch sold. The DCL has tended to play down the importance of single malts but interest in them is growing, especially in Italy.

Considering that single malts may be eight, ten, twelve or even fifteen years old they are remarkably good value for money, especially in comparison with the best cognac with which they favourably compare. There is no 'best' single malt: it's simply a matter of taste. But some names do crop up more than others and—the acid test—tend to command higher prices. They include The Glenlivet, Glen Grant-Glenlivet, Longmorn-Glenlivet and Macallan-Glenlivet. Glenfiddich and Springbank are unusual in that they are both bottled at the distillery.

But it is not just the malts that are good value at present. In 1954 a bottle of whisky sold for £1·75; with duty amounting to £1·23 the actual whisky cost 52p. In 1974, duty and VAT take £2·02 of a bottle selling at £2·40 so that the cost of the whisky has gone down to 38p. But despite the rise in duty in the recent budget which may check demand for a few months prices will have to go up. Following big increases in the prices of imported cereals, the 1974 opening prices of malt whiskies were generally 40 to 50 per cent up on those of 1973 ●

Opposite page *Whisky galore in a brown study where the suede-covered upholstery has robust polished steel supports. It was designed by John Marshall for Marico. The all-important whisky is The Famous Grouse and Glenlivet. Merchandise details are on page 144. (Set designed by Olive Sullivan; built and photographed by John Wingrove.)*

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Marine Hotel, Troon

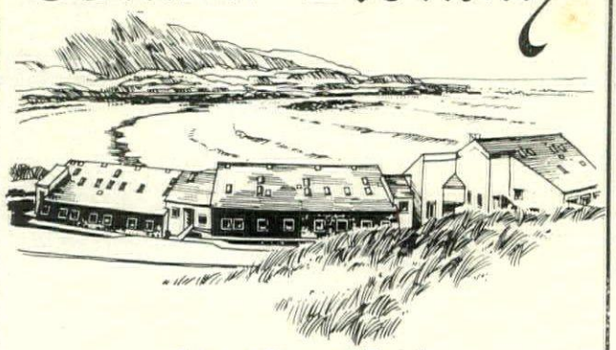
The Marine Hotel has a unique reputation for luxury and sophistication. It has 75 bedrooms, each individually decorated and with private bathroom, a choice of three excellent restaurants, a well stocked boutique and a hairdressing salon.

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Isle of Barra Hotel

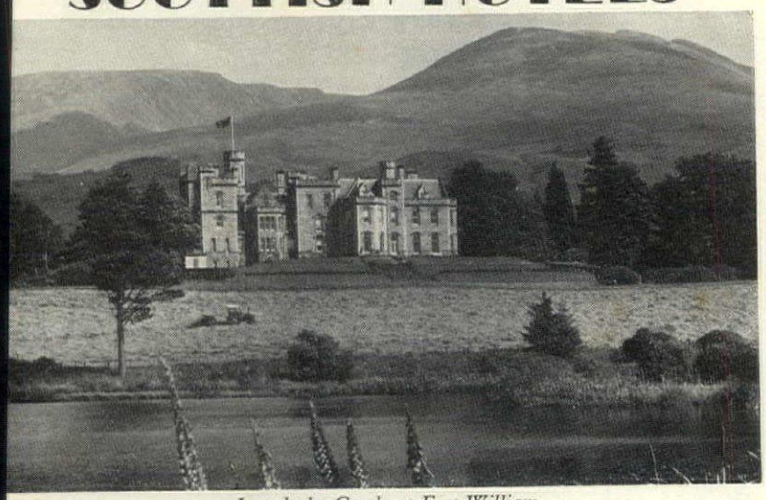
This new hotel commands breathtaking views of Tangusdale Bay and one of the Isle of Barra's many secluded sandy beaches.

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Tangusdale, Isle of Barra,
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ROYAL HOTEL

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MARINE HOTEL, L'AUBERGE DE PROVENCE

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MELDRUM HOUSE RESTAURANT

OLD MELDRUM, ABERDEENSHIRE. (OLD MELDRUM 294)

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INVERGARRY, INVERNESS-SHIRE. (INVERGARRY 206)

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INVERLOCHY CASTLE RESTAURANT

FORT WILLIAM, INVERNESS-SHIRE. (FORT WILLIAM 2177)

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TURNBERRY HOTEL

TURNBERRY, AYRSHIRE. (TURNBERRY 202)

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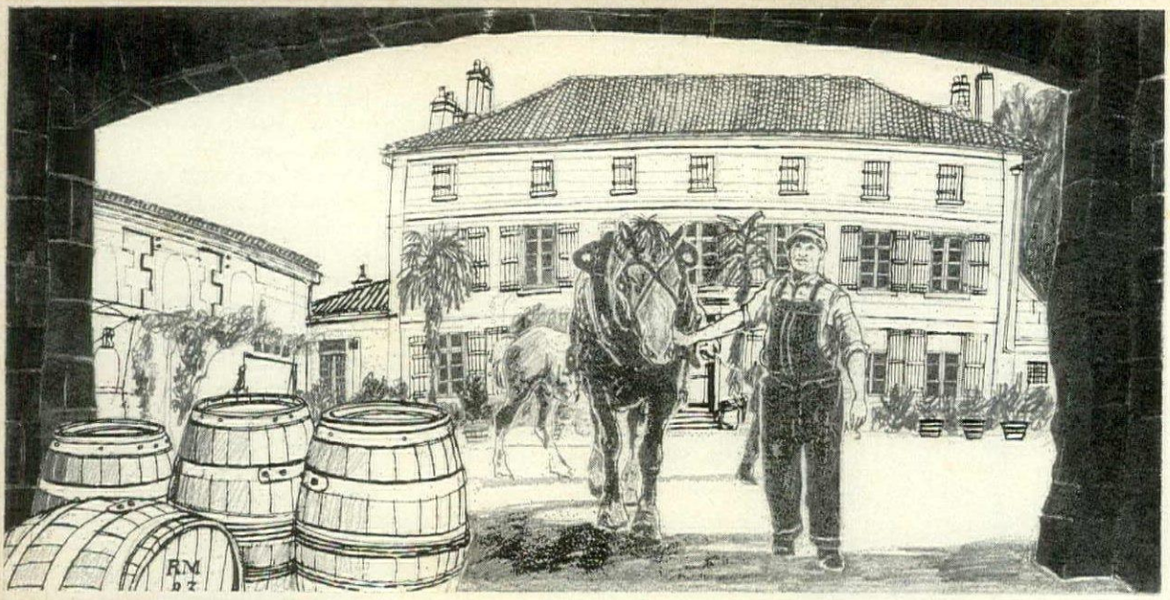
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1 To begin with a little champagne. Or not such a little. Which of the following sizes is the largest:

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b. Magnum
c. Methuselah

2 It's May and there isn't an 'r' in the month but you'd like some oysters. You'd be wise to avoid any that came from:

a. Vigo
b. Arcachon
c. Colchester

3 You'd like your steak medium done. In your fluent French would you order it:

a. Bleu
b. À point
c. Saignant

4 After that you deserve a little first growth claret. Which of the following would you choose:

a. Chateau Mouton Rothschild
b. Chateau Calon Ségur
c. Chateau Beychevelle

5 No disrespect to the present gentlemen in the kitchen, but which of the following was not a chef:

a. Carême
b. Escoffier
c. Béarnaise

6 To finish the wine, a little Roquefort cheese. Is it made from:

a. Cow's milk
b. Sheep's milk
c. Goat's milk

7 Now for really serious matters. On your Rémy Martin bottle, the words 'Fine Champagne' stand for:

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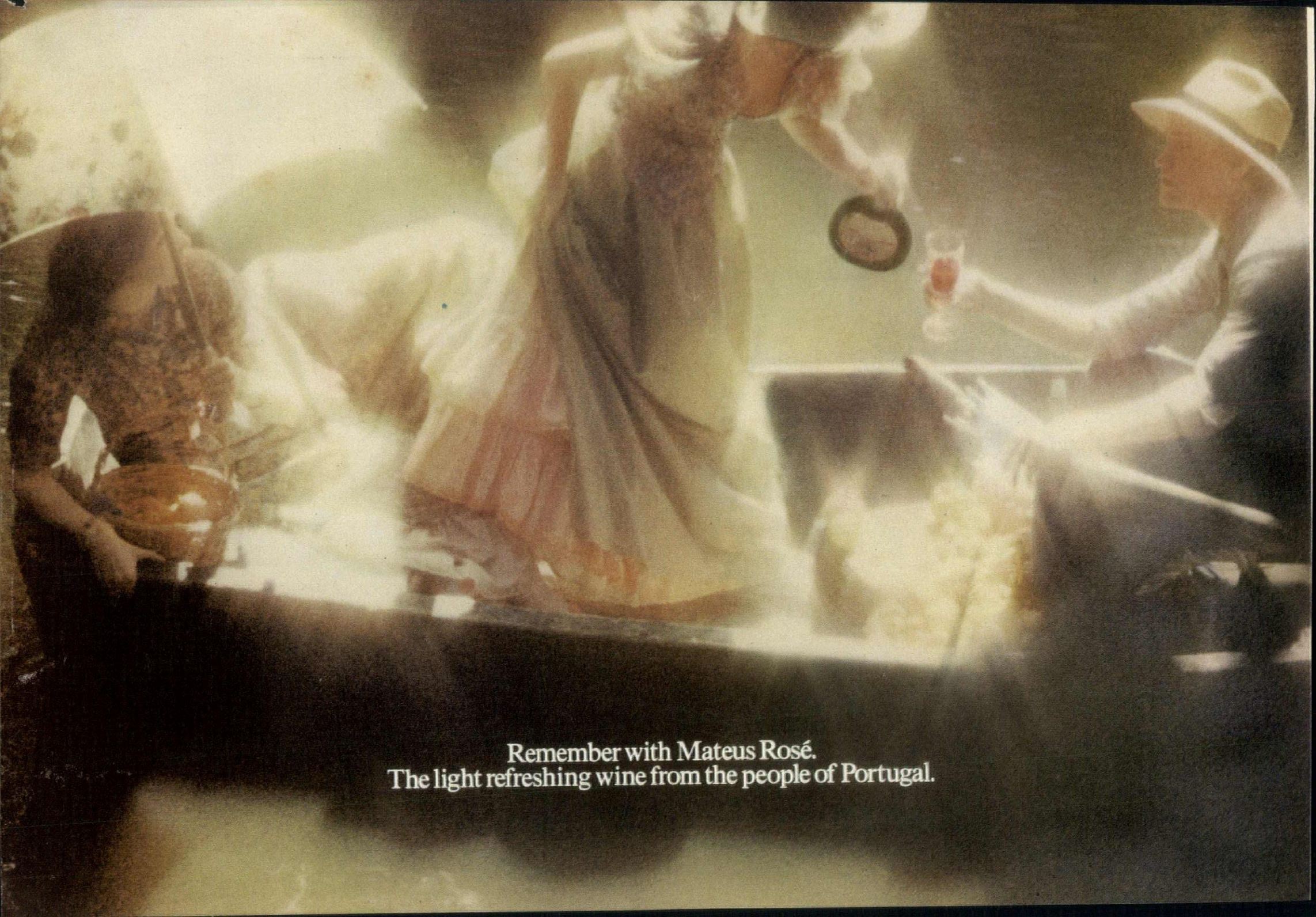


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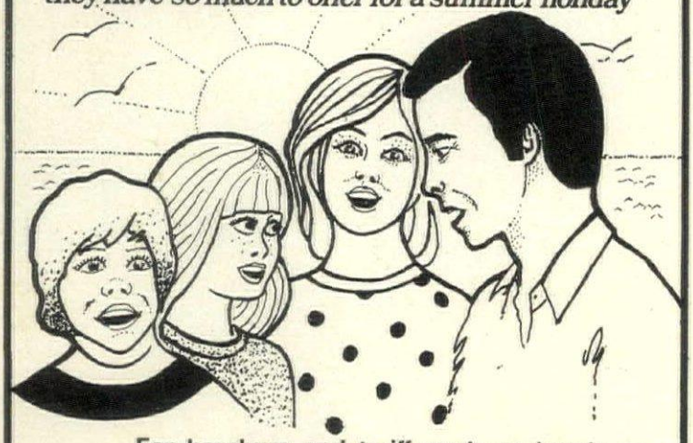
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WAS NICOT OLD NICK?

continued from page 138

the edge of one's appreciation. And, curiously, if one person starts a cigarette, the smell seems to be more pungent than if everyone has done so. It is like getting into a non-smoking carriage in the Tube when only one person is breaking the rules.

Certainly, if you are dining late at a restaurant where earlier arrivals have already started their cigars, it is pointless to order fine wine.

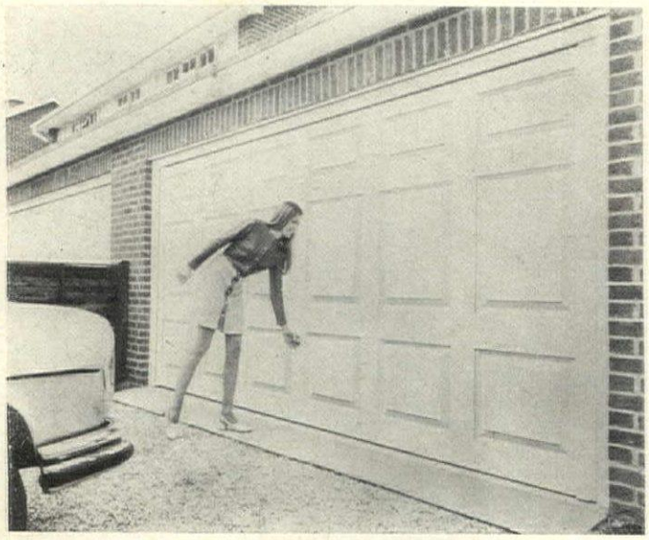
But for home dinners it is necessary to recognize that prolonged abstention from smoking is torture to certain parties, specially Americans. For such you must sacrifice your pride of cellar and serve only ordinary wines. I did indeed know a man who had friends like that and who refused to deny his other guests his best bottles. He devised with his wife a system of pauses between courses, during which the addicts could adjourn to the drawing-room for a brief whiff. This caused a certain amount of irritating *va-et-vient*, and I can't imagine what the effect was on the cook and the parlour-maid; but it was better than the alternative, of either agonizing the Americans or spoiling his fine clarets for the other guests.

Tobacco does not seem to clash with spirits. One can smoke with the post-prandial cognac, and *a fortiori* with lesser liqueurs. But port-connoisseurs shudder at the thought of anyone smoking while the vintage-decanter is being passed—though I have seen a lot of cads doing so. And a Scots friend insists that tobacco—the taste of one's own or the smell of others'—affects the enjoyment of a single-malt whisky.

I remarked that it was the smell of tobacco rather than its taste that interferes with the appreciation of wine. So with other scents. The lady who comes to dinner drenched in *Ma Griffe* sinks her talons into your delicate little moselle just as trenchantly as if she had started a Benson & Hedges or Piccadilly when you served it. Nor, in these days of male cosmetics, are women alone at fault. A female wine-scribe has told me of distraction, at professional morning tastings, from buyers' after-shave lotion. And at a recent City dinner, a stag affair, I certainly could detect the perfume of my neighbour's hair-lotion in the *parfum* of the Ch Palmer '53. Members of either sex, going to an occasion at which it may be expected that fine wine will be served, should abjure all scented toiletries.

I once asked a distinguished physiologist what the use of lipstick may do to a woman's appreciation of wine. He pointed out that the taste-buds are located well behind the lips. Even so, the wine has passed over the lipstickery, and I should have thought there would have been some effect. (I can taste the lead in the wine when a careless *sommelier* hasn't cut the capsule far enough back and has let the wine run over it.) I imagine women become conditioned to this, as I've become conditioned to the after-taste of my tobacco. Anyway, lipstick no longer seems to be applied, as formerly, as a thick coating of gesso; so I suppose the noxious consequences have been minimized.

King James I called smoking 'a custom loathsome to the eye, hateful to the nose, harmful to the brain, dangerous to the lungs.' (Better copy than the Government Health Warning.) All the same, I propose to continue it. And to continue enjoying wine. But not both at the same time ●



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DATA FOR THE WINE & FOOD COVER—P. 121



Walls and tablecloth
'Stirling' tartans, 54 inches wide, £3·70 per yard, from a selection at The Scotch House, Knightsbridge, London SW1

Furniture
Pine glazed bookcase, 1820, from John Creed Antiques, 3 Camden Passage, London N1

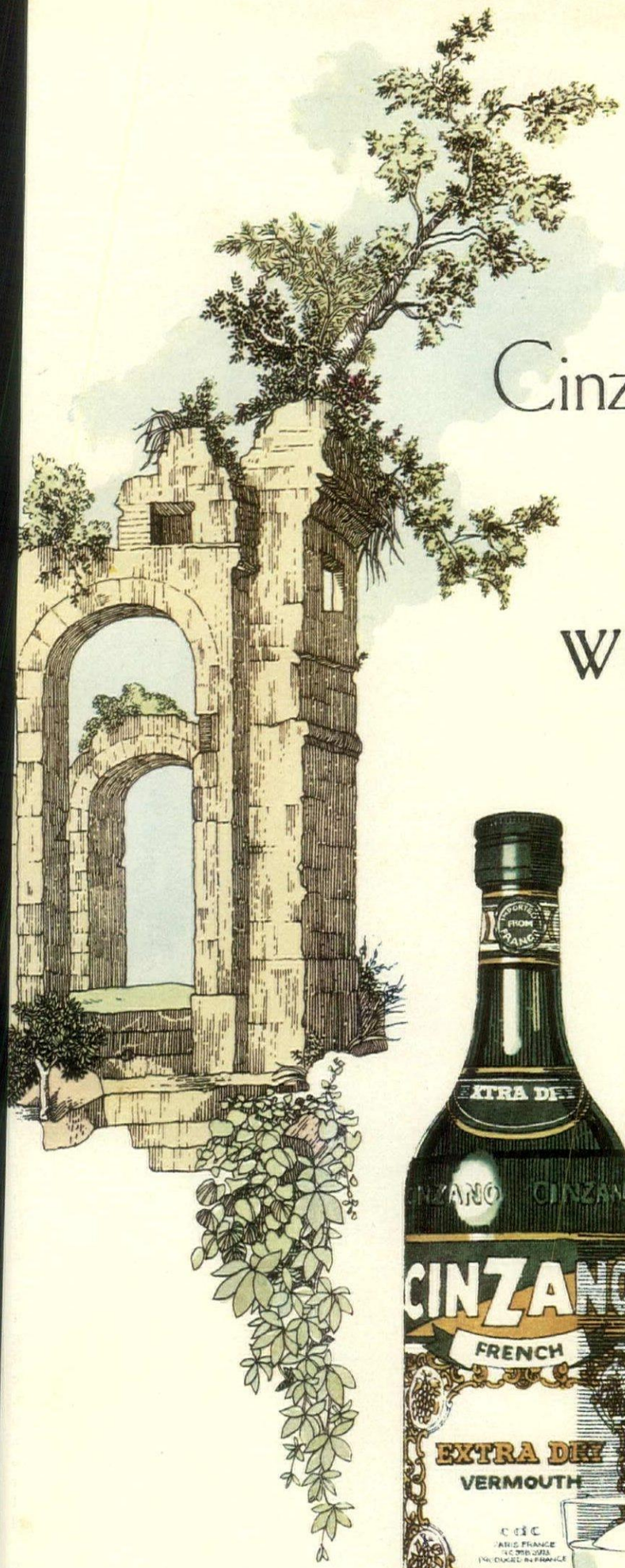
Accessories
Scottish silver kettle and stand, circa 1735, with Spottiswood arms, £800 from How of Edinburgh, 3 Pickering Place, London SW1
Silver salver with scroll, shell and floral border, made in Dublin in 1813 by James Le Bas, £770 from J H Bourdon Smith, 24 Conduit Street, London W1
Tea service by Herend of Hungary; tea pot, £8·60; tea cup and saucer, £4·20; butter box with lid, £8·20; cream jug, £4·00. Limoges two-tier cake stands, £25·00 and £17·00. All from Harrods, Knightsbridge, London SW1

Food
Dundee cake and shortbread supplied by Walkers of Aberloure

Cinzano French Extra Dry

The drink with the delicate air.

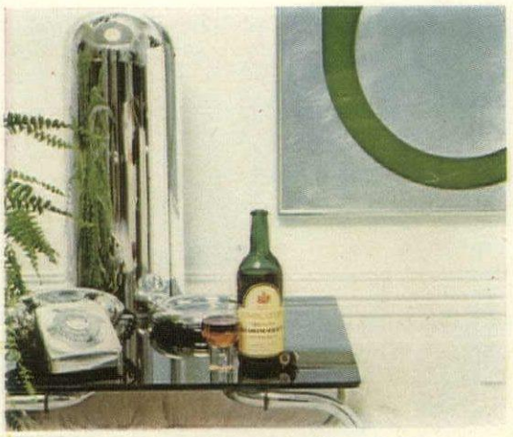
Stirred by gentle breezes the fine grapes of Southern France are slowly plumped and ripened under the blazing sun. Then with the skill of centuries the wines are married with herbs to produce a vermouth with a dryness, lightness and delicate air all of its own. Cinzano French Extra Dry – the drink with the delicate air.





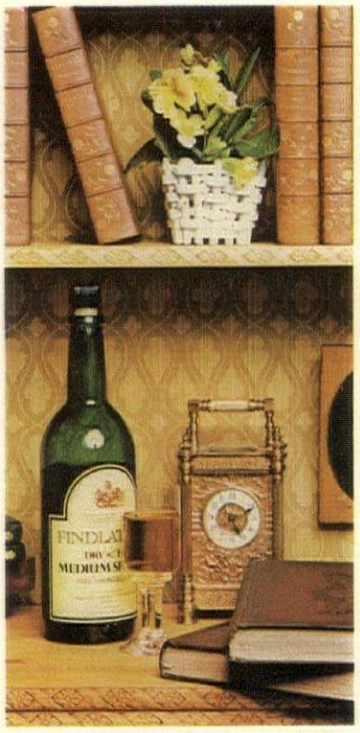


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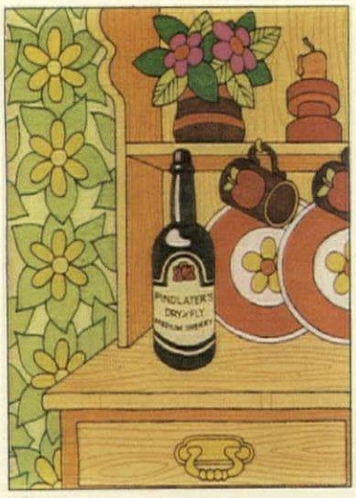
English Country House.

Who could wish for anything else? That rich, homely take-it-for-granted atmosphere. Widely copied. A taste reflected in the sherry simply everyone drinks.



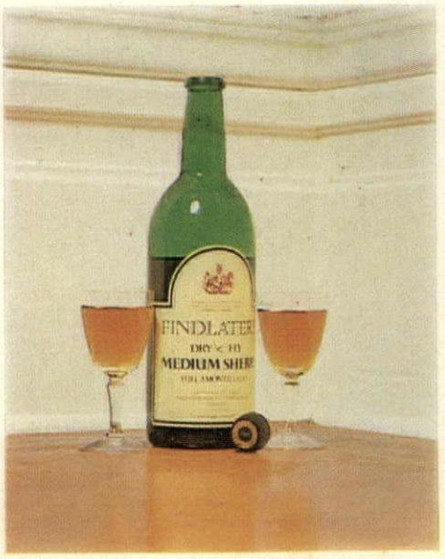
Victoriana.

Fussy decoration, sometimes a shade overpowering. Needs something fresher. How about delightfully amber-coloured, mellifluous Findlater's Dry Fly?



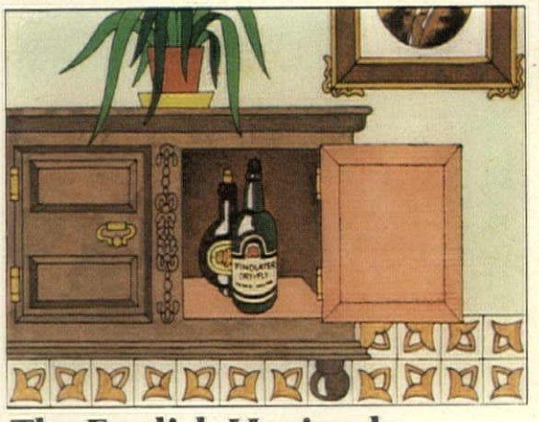
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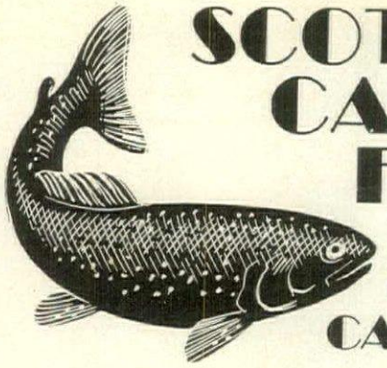


The English Hacienda.

Tiled floors and porticos. Looks exotic and mediterranean but there's nothing authentically Spanish here. Except the bottle of full Amontillado.

DRY FLY, Findlater's Medium Sherry

SCOTLAND'S CAPITAL FARE



BY CAROL WRIGHT

UNTIL RECENTLY, the eating scene in Edinburgh was mostly behind the Georgian doors of private houses. But the influx of tourists, including 170,000 Americans last year, is beginning to change things, and the eating opportunities are now much more varied. There is a bias towards Italian with Vito's and Cosmos considered top eating-places. Cosmo is a dedicated chef in his restaurant opposite Sir Walter Scott's town house, is fussy about ingredients, creates rich cream sauces and goes personally to Aberdeen to make sure the fish he gets is right.

The Old Alliance comes through with many restaurants serving French dishes; one, the Houstoun House at Uphall, even serves a Tunisian vegetable stew. Le Caveau des Vins in Dundas Street goes for French food and wines, but Scotland is not forgotten, and with the Scottish Tourist Board pushing hard 'A Taste of Scotland' as its promotion theme, co-operating with restaurants and hotels all over the country to produce traditional fare, it looks as if there will be a local dish revival. One pleasant way of planning eating-out in Edinburgh from the comfort of a hotel room is to buy 'A Brief Case of Good Cooking', a little case of cards—one per restaurant—with recipes (the ones in this article came from here), menus, prices and description of the place. The Brief Cases are sold in aid of charity.

Certainly, food supplies a high percentage of souvenir material for visitors. Packets of shortbread, breakfast packs of preserves and bannocks, jellies, heather honeys with whisky, marmalade with whisky, rowan jelly and patés from Lady Jean ffordes recipes from the Isle of Arran, a choice of seventy Scottish cheeses in Forsythe's Food Hall.

There is a great interest in things home-made. The Laird's Larder in Victoria Street sells local women's produce. Henderson's Salad Table in Frederick Street provides foods grown on the owner's Lowland farm. Whisky is undoubtedly a top souvenir. Lambert's on Frederick Street have a list of 40 single malts, and Cockburn's in Randolph Place, where Walter Scott, Thomas Carlyle, Charles Dickens and George IV were among the customers, has expert advice from manager Mr Metcalfe. A good present is a magnum of St Estephe specially bottled in 1971 to celebrate the bicentenary of Sir Walter Scott's birth. When walking down the Royal Mile it's worth taking a look in the White Horse Court, both to see an example of an old Scottish house, now attractive corporation-restored flats, and the site of the original White Horse whisky cellar; labels on the bottle state it was from here the London/Edinburgh coach left, taking in the eighteenth-century 'eight days, if God permits'.

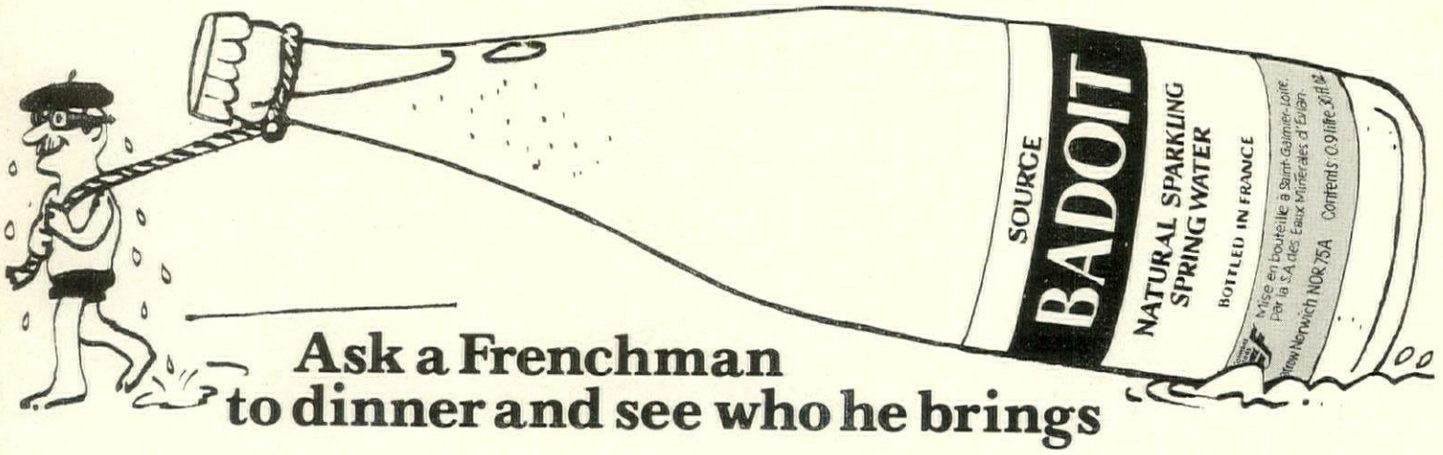
Smoked salmon shipped out from Forsythes to New York and Boston in the morning arrives that evening in the States. And, if you are lucky enough to catch your own salmon in Scotland, you can take it along to Campbells, the Royal Appointm fishmonger, who will smoke it you at a cost of 15p a lb. You buy Scotland's superb fresh fish oak-smoked kippers here. Smo salmon is used in many ways by local restaurants. The Cramond down on the Firth of Forth, dat from the seventeenth century, ma a simple smoked salmon paté. four people, mince 8 oz smok salmon cuts or pieces, then grind a liquidiser. Add 4 tablespoo cream and blend thoroughly. Se with lemon wedges, black pepp and hot toast.

At the Cafe Royal, 17 West Reg ter Street, famed for its oyster b downstairs with its stained-gla windows and walls lined with deco ated tiles carrying portraits photography pioneers, an Angle Omelette is served. Make a four-e omelette and add the following filli before folding it over. Lightly f a little chopped chives or green le in butter. Mix in 1 oz smoked sa mon and 2 ozs soft herring roes. C small and add two tablespoo double cream. Season well wit black pepper.

The same restaurant has a tooth some dessert called Edinburgh D light. Put a good teaspoonful of thic butterscotch in an individual choco late cup, add a ball of lemon wate ice. Coat with half a measure Drambuie and decorate with whippe cream ●

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They too awakened in us an interest in and an appreciation of good food and wine. The family firm of H. Sichel & Sons Ltd. is regarded today as expert on wines from France and Germany. From the Rheinhessen District of the Rhine Valley comes this collector's item, Gau-Bischofsheimer Herrenberg Riesling Trockenbeeren Auslese 1953. Selectivity, dedicated work in the vineyard and a truly outstanding vintage produced this rich, golden wine.

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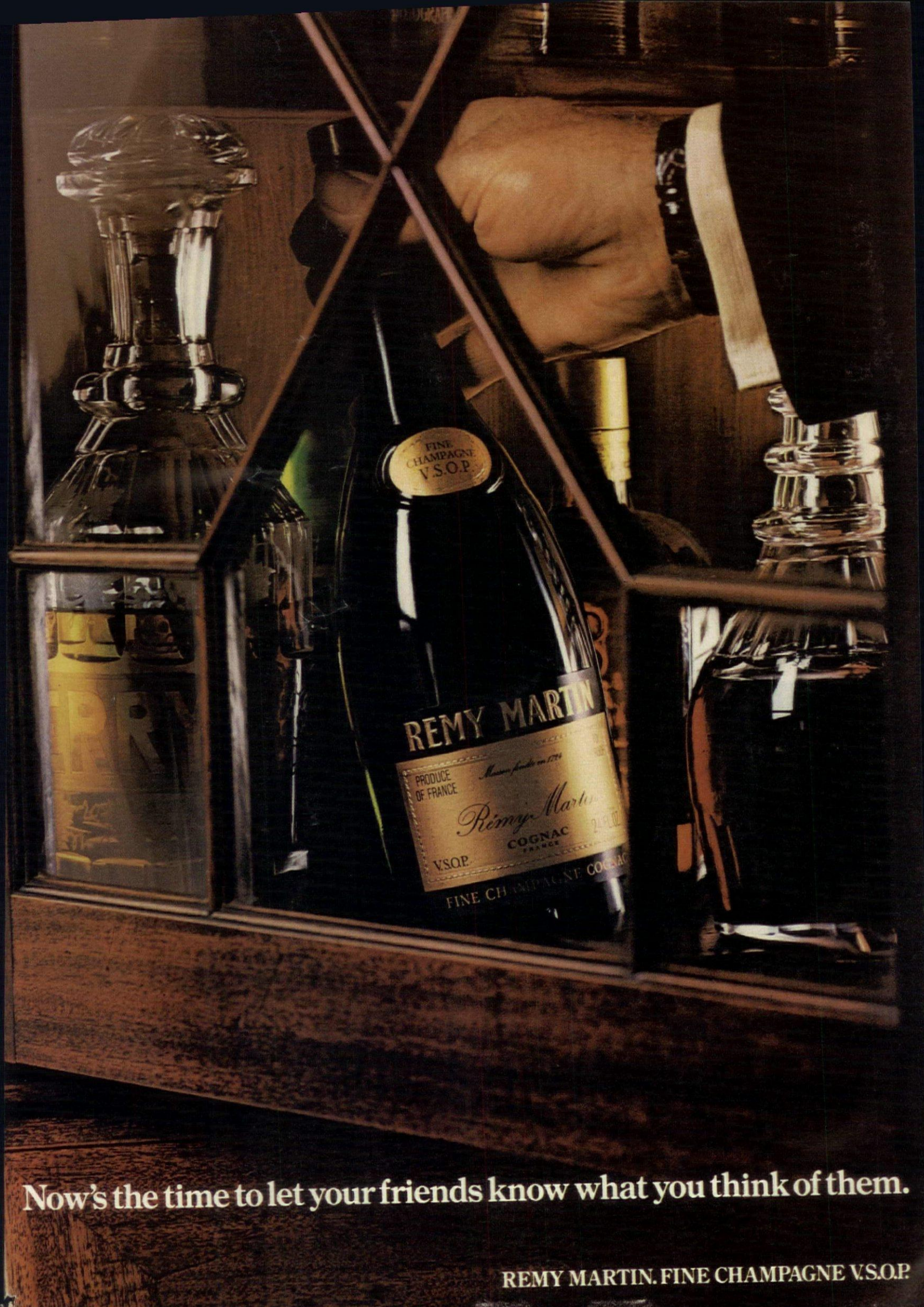
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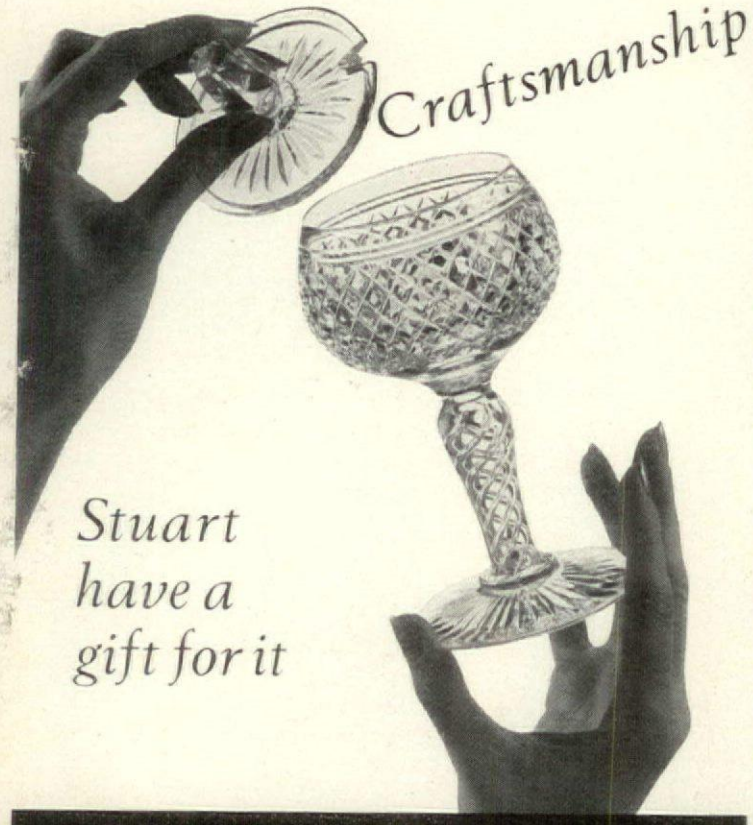
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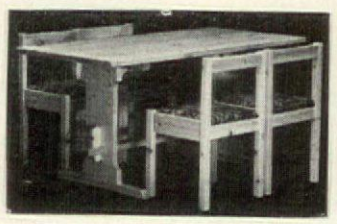
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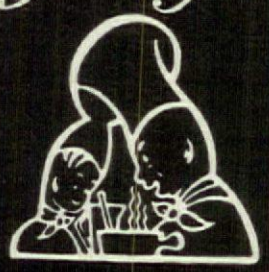
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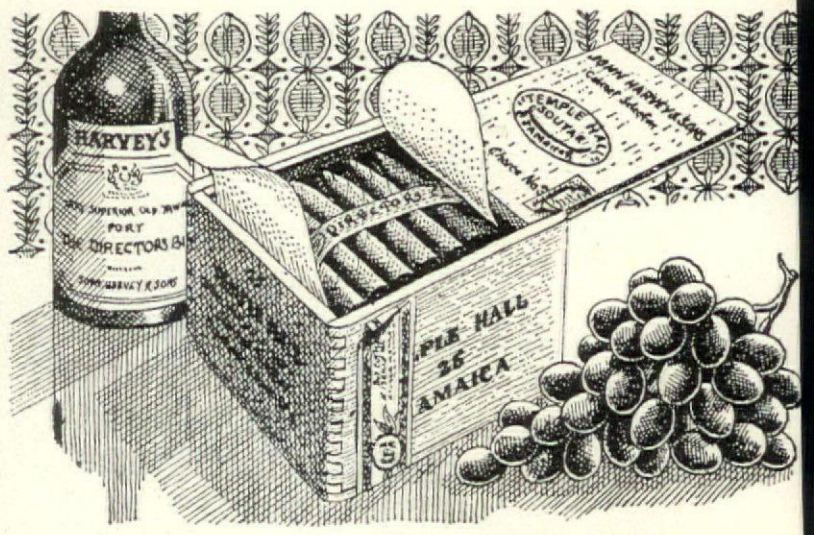
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WAS NICOT OLD NICK?

BY H W YOXALL

CENSORIOUS 'friends' sometimes ask me how it is that I, a professed lover of wine, am also a confirmed smoker. I tell them, if I bother to answer, that it's because I greatly enjoy each indulgence.

'Ah, but,' the friends continue, 'wouldn't you enjoy wine more if you didn't smoke?'

Certainly, if I were tasting wine professionally, using my judgement for buying and selling instead of just for enjoyment, I should not smoke. Equally, if I were a tea-taster I suppose—horrid thought!—that I should give up alcohol.

Not but what I know a very distinguished Bordeaux *négociant*, too eminent to be named here, who chain-smokes between tastings which, mark you, he conducts for his livelihood. Out of his cellars I have never seen him without a Gauloise, except when he is eating. When in my turn I asked him about this addiction he said that 95 per cent of his customers had it, and that by following their practice he was better equipped to judge their taste.

If I were a youth who didn't yet smoke and wanted to acquire a perfect palate, I should not begin. Committed smokers have to settle a nice problem of values. Would the psychological effect of abandoning the one habit be outweighed by the slightly enhanced pleasure in the other? I have already told you my decision.

I have smoked regularly since I was sixteen. Nevertheless, I used, when younger, to be pretty good at spotting châteaux at blind tastings; and at a recent fabulous dinner-party given by Josef Berkman, when sixteen of us tried to arrange fourteen different vintages of Ch Mouton-Rothschild in order of merit, I found my tabulation in agreement with that of the best judges.

I was, in fact, once persuaded to give up smoking, in the hope of curing my chronic mild laryngitis. After six months I was delighted to find there was no improvement in my throat, so reverted to nicotine. Meanwhile I could notice no difference in the taste of wine, though I did think I had perhaps experienced a finer appreciation of its bouquet.

Everyone who has succeeded in giving up smoking tries to persuade his friends to do so, like the fox in the fable who lost his tail. Nevertheless I checked, for the purpose of this article, with an honest friend who had broken the habit, and he told me frankly that for him it had made no difference in the taste of wine.

Tobacco, then, seems to work more on the olfactory organs than on the gustatory ones. The bouquet of wine may be, almost imperceptibly, influenced by it. As to the savour of wine, on a palate calcined by tobacco, it may be modified. The key, so to speak, may be transposed; but if you transpose the key in music, the melody remains recognizable.

But, of course, I never smoke *while* drinking wine. It is said that this is permissible while drinking sherry, and at a sherry party, if people still give such, it's impossible to stop the company lighting up. The wine must take second place to the social nature of the occasion. But if I serve a good fino or an oloroso viejo at home, where two or three are gathered together, I shouldn't smoke and should feel aggrieved if my guests did so.

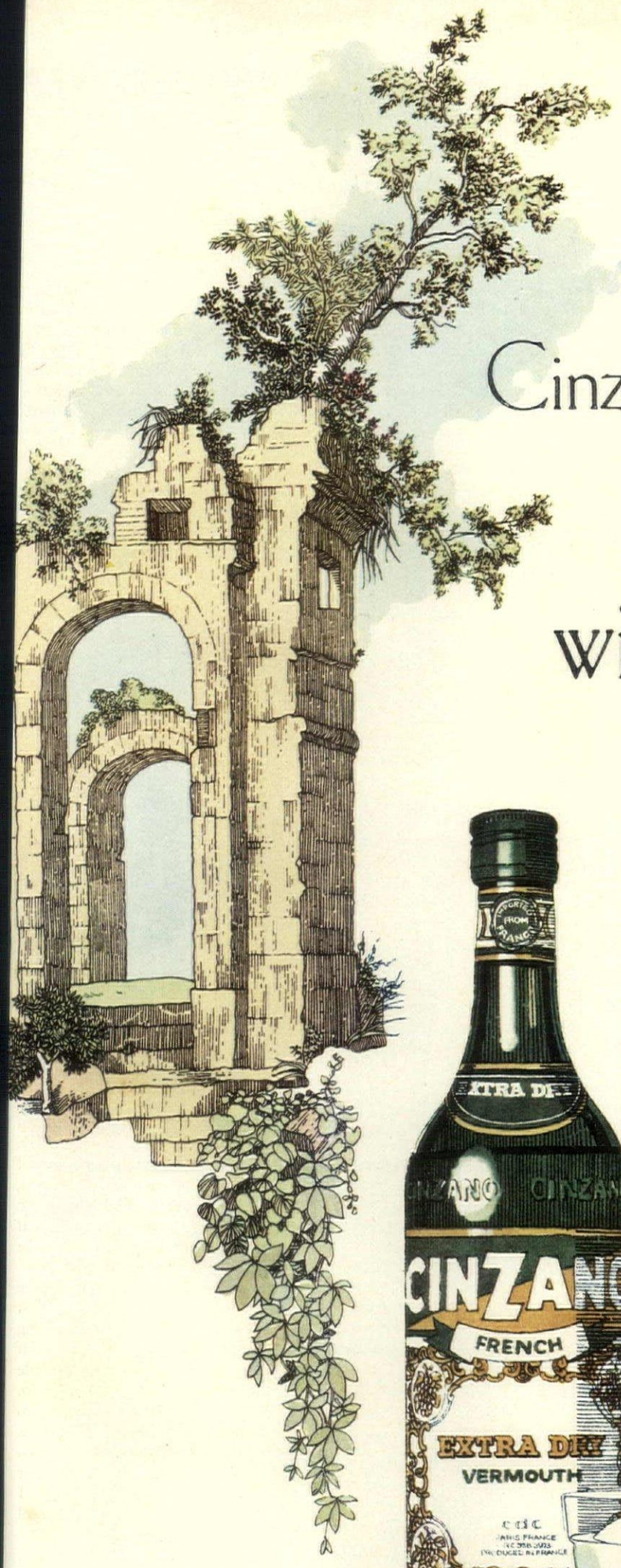
When drinking unfortified wines, simultaneous smoking is unpardonable. But it is the immediate smell of the tobacco, rather than the long-term effect on one's palate, that dulls

Continued on page 140

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WAS NICOT OLD NICK?

continued from page 138

the edge of one's appreciation. And, curiously, if one person starts a cigarette, the smell seems to be more pungent than if everyone has done so. It is like getting into a non-smoking carriage in the Tube when only one person is breaking the rules.

Certainly, if you are dining late at a restaurant where earlier arrivals have already started their cigars, it is pointless to order fine wine.

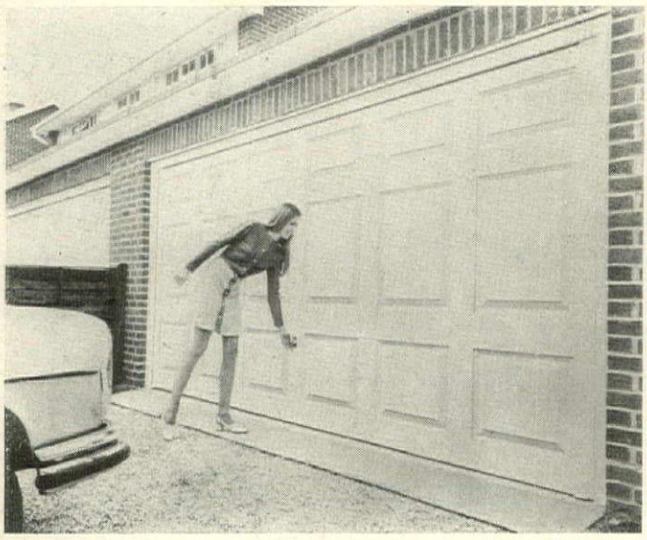
But for home dinners it is necessary to recognize that prolonged abstention from smoking is torture to certain parties, specially Americans. For such you must sacrifice your pride of cellar and serve only ordinary wines. I did indeed know a man who had friends like that and who refused to deny his other guests his best bottles. He devised with his wife a system of pauses between courses, during which the addicts could adjourn to the drawing-room for a brief whiff. This caused a certain amount of irritating *va-et-vient*, and I can't imagine what the effect was on the cook and the parlour-maid; but it was better than the alternative, of either agonizing the Americans or spoiling his fine clarets for the other guests.

Tobacco does not seem to clash with spirits. One can smoke with the post-prandial cognac, and *a fortiori* with lesser liqueurs. But port-connoisseurs shudder at the thought of anyone smoking while the vintage-decanter is being passed—though I have seen a lot of cads doing so. And a Scots friend insists that tobacco—the taste of one's own or the smell of others'—affects the enjoyment of a single-malt whisky.

I remarked that it was the smell of tobacco rather than its taste that interferes with the appreciation of wine. So with other scents. The lady who comes to dinner drenched in *Ma Griffe* sinks her talons into your delicate little moselle just as trenchantly as if she had started a Benson & Hedges or Piccadilly when you served it. Nor, in these days of male cosmetics, are women alone at fault. A female wine-scribe has told me of distraction, at professional morning tastings, from buyers' after-shave lotion. And at a recent City dinner, a stag affair, I certainly could detect the perfume of my neighbour's hair-lotion in the *parfum* of the Ch Palmer '53. Members of either sex, going to an occasion at which it may be expected that fine wine will be served, should abjure all scented toiletries.

I once asked a distinguished physiologist what the use of lipstick may do to a woman's appreciation of wine. He pointed out that the taste-buds are located well behind the lips. Even so, the wine has passed over the lipstickery, and I should have thought there would have been some effect. (I can taste the lead in the wine when a careless *sommelier* hasn't cut the capsule far enough back and has let the wine run over it.) I imagine women become conditioned to this, as I've become conditioned to the after-taste of my tobacco. Anyway, lipstick no longer seems to be applied, as formerly, as a thick coating of gesso; so I suppose the noxious consequences have been minimized.

King James I called smoking 'a custom loathsome to the eye, hateful to the nose, harmful to the brain, dangerous to the lungs.' (Better copy than the Government Health Warning.) All the same, I propose to continue it. And to continue enjoying wine. But not both at the same time ●



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DATA FOR THE WINE & FOOD COVER—P. 121



Walls and tablecloth
'Stirling' tartans, 54 inches wide, £3·70 per yard, from a selection at The Scotch House, Knightsbridge, London SW1

Furniture
Pine glazed bookcase, 1820, from John Creed Antiques, 3 Camden Passage, London N1

Accessories
Scottish silver kettle and stand, circa 1735, with Spottiswood arms, £800 from How of Edinburgh, 3 Pickering Place, London SW1
Silver salver with scroll, shell and floral border, made in Dublin in 1813 by James Le Bas, £770 from J H Bourdon Smith, 24 Conduit Street, London W1
Tea service by Herend of Hungary; tea pot, £8·60; tea cup and saucer, £4·20; butter box with lid, £8·20; cream jug, £4·00. Limoges two-tier cake stands, £25·00 and £17·00. All from Harrods, Knightsbridge, London SW1

Food
Dundee cake and shortbread supplied by Walkers of Aberloure


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We'd hate to think you
were buying a coffee you
just liked when there is one
you'll love on the same shelf.

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"It's what coffee should taste like," is another re
we hear a lot.

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Fine Blend is for
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with a lot of flavour,
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If it's for you,
you probably make
your coffee with more
milk than water. And
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vel teaspoonful of coffee, not a heaped one.

In our opinion, most mild coffees we've tried suffer om a distinct lack of taste.

And we were determined that Fine Blend shouldn't are this weakness.

Firstly, we choose expensive milder beans. Then we a lot easier on the roasting.

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NESCAFÉ GOLD BLEND.

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It's freeze dried. Ve were the first introduce this ethod to ritain, and we ad to build £2 million lant to make old Blend.

It is a far gentler process than the one that gives you granular or powdered coffees.

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Have you noticed? It even looks different (more like little chips of coffee) from the standard granules.

Gold Blend costs a little more but we think you'll agree that it really does taste more like fresh, ground coffee.

NESCAFÉ BLEND 37.

Blend 37 is also a freeze dried instant coffee. It has a rich, dark and distinctly continental flavour which calls to mind the pavement cafés of Paris.

This is largely due to the São Paulo beans we blend, and to the fact that we roast them until they are darker and full of flavour.

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CAUSE PEOPLE ARE DIFFERENT.

There's a place where people cry when a vine dies and laugh when it rains.

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The best way to enjoy this delightful wine is to drink it well chilled, either by itself, or with fish, sea food, chicken or veal. Its light, tingling freshness is quite unlike anything you've experienced before.

Try a bottle of Aveleda soon. We promise you it will not be your last.

Aveleda.

The world's finest vinho verde.

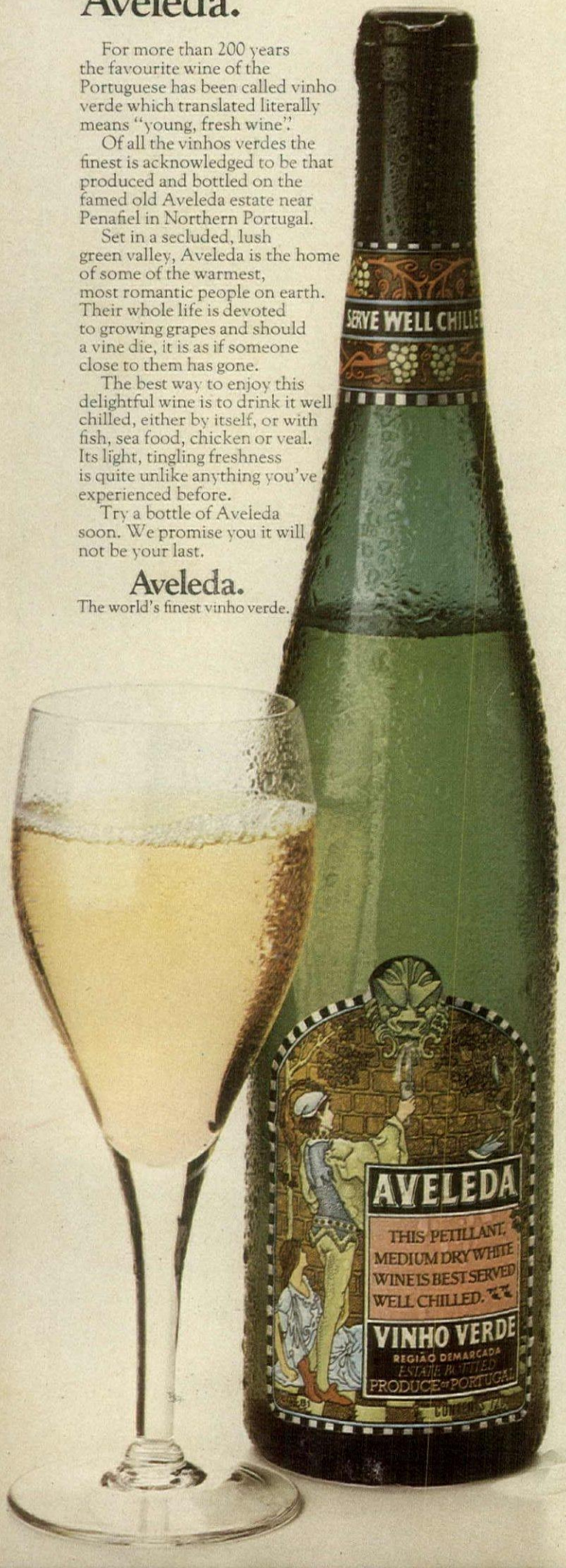


TABLE JOTTINGS

Herbal teas

Although we are thought of as a nation of tea drinkers, we have never ventured far beyond the straightforward Indian and China varieties. Yet, there is a vast range of other, more unusual teas from which to choose and the slight extra cost is well worth the enormous extra pleasure. Jacksons of Piccadilly have now produced three herbal teas, or *tissanes*, which have always been popular on the Continent. They have both diuretic and therapeutic values. Rose Hip tea is said to aid digestion and is conducive to sound sleep; Peppermint tea is a refreshing drink to take after meals or during colds or flu. These teas are available from branches of Jacksons of Piccadilly.

Gourmet foods

The Foodfinders have now published their spring 1974 catalogue which contains much more colour than the last one and makes mouthwatering reading. The last catalogue we wrote about proved extremely popular, and this year several new products have been added to the range. Parrish & Fenn are the marketing organisation behind The Foodfinders, and they have built up a special range of luxury foods that the gourmet housewife can really trust. The catalogue gives recommended retail prices, and every product included has been tested. Contents range from Lindisfarne Liqueur honey, vatted with Northumbrian herbs and Scotch whisky liqueur to 'La Baleine' Mediterranean sea salt, and fresh Italian garlic. Copies of the catalogue are obtainable, free, direct from: The Foodfinders, 18 Lyndhurst Road, London NW3.

For Passover feasts

Of the making of cookery books, there is literally no end. Any day now The Marquesa Islands Cook will doubtless appear. Meanw to add to the esoteric colle is Rhona Wahlhaus's **Jewish met Cooking** (Collins, £3·75) handsome decorations by Ber Manson. So, if you happen t a Star-of-David type and hav weight problems, here is a book offers everything from Sole Piqu for Passover to Hazelnut Or Delight for non-fasting days. Bu warned, the book will be a masochistic exercise for any cal watcher.

Cassoulet

With food becoming more and expensive, it is worth experimen with those simple dishes that al taste so good on holiday abroad, are never eaten at home. The F Advisory Bureau gives the follo straightforward recipe for Casso a stew of butter beans and meat south-western France. It shoul cooked gently for a long time allow the full flavour to develop

Ingredients: 1 tablespoon cool oil; 1 large onion, chopped; 4 streaky bacon, chopped; 2 lb pork, cut into 1-inch cubes; 8 dried butter beans, soaked in w overnight; ½ lb garlic sausage, into ½-inch cubes; 1¼ pints st 8 oz canned tomatoes; bouq garni, salt/pepper; 4 oz fresh wh breadcrumbs.

Method: Heat oil in pan and onion and bacon for 3 minutes. A pork and fry for 5 minutes, turn meat. Drain butter beans (that h been soaked overnight) and comb in saucepan with stock, ga sausage, tomatoes and juice, bouq garni and seasoning. Bring to b stirring. Transfer to 4-pint casser cover and bake at 325° F (gas ma 3) for 1½ hours. Remove bouq garni, sprinkle top with brea crumbs and bake, uncovered fo further hour. Serves 4-6.

MERCHANDISE DATA FOR PAGE 126



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Accessories
'Miles Brewton House' from the Charleston set of eight limited-edition colour lithographs by David Gentleman, £33·00 from Curwen Gallery, Colville Place, London W1
'Oban' glass by Edinburgh Crystal; decanter, £26·15; old-fashioned tumbler, £3·05 and small-size water jug, £7·80 from Selfridges, Oxford Street, London W1

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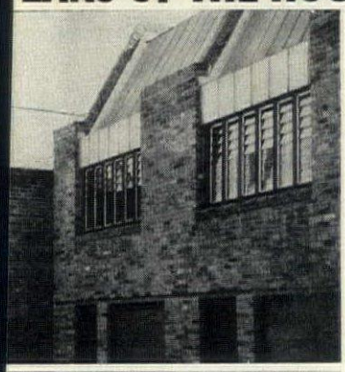
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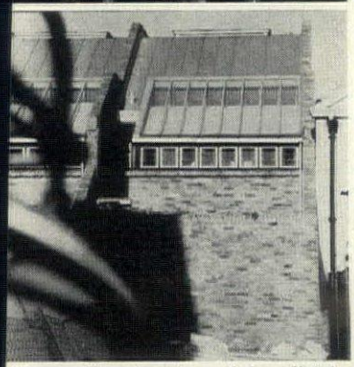


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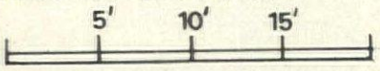
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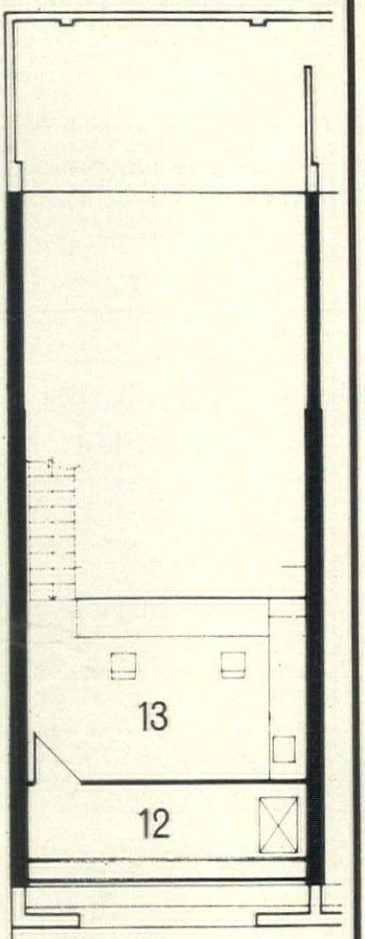
PLANS OF THE HOUSE ON PAGES 92-93



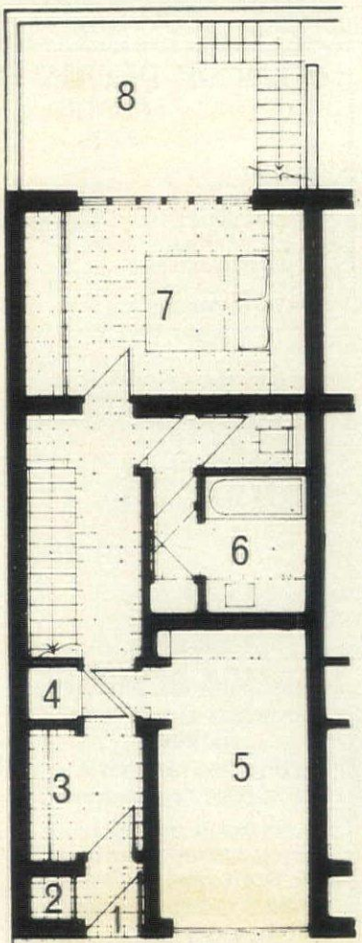


Above *Exterior views of the adjoining mews houses designed by John Renton and Tony Welch.*
Key to John Renton's house:
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First floor 9 *Kitchen* **10** *Living-room* **11** *Conservatory.*
Second floor 12 *Store* **13** *Studio*

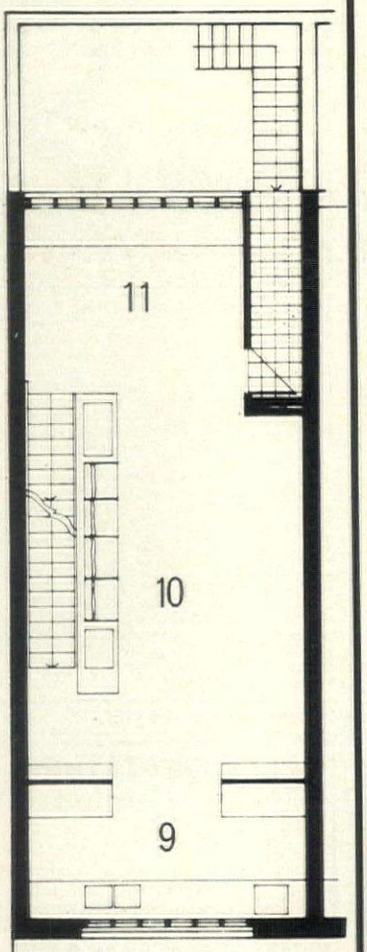




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Ground floor



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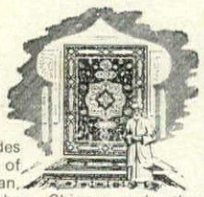
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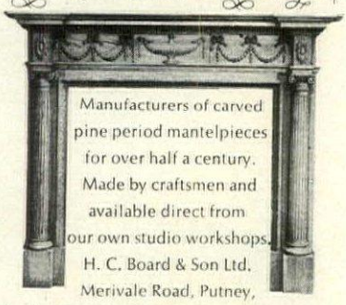
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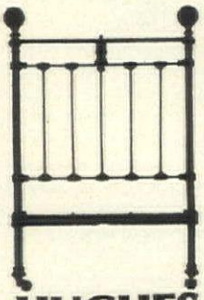
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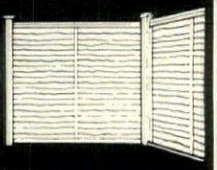


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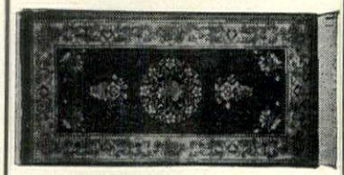
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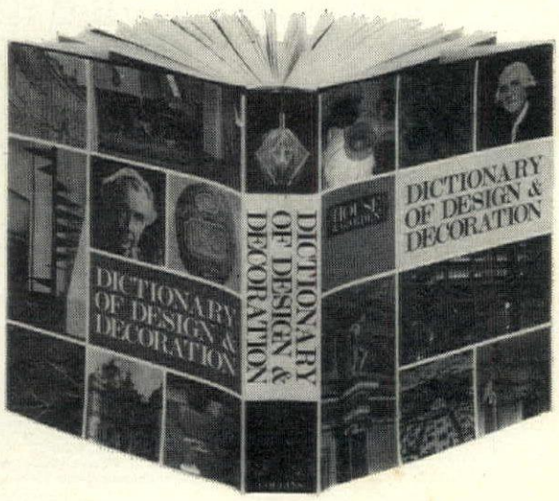


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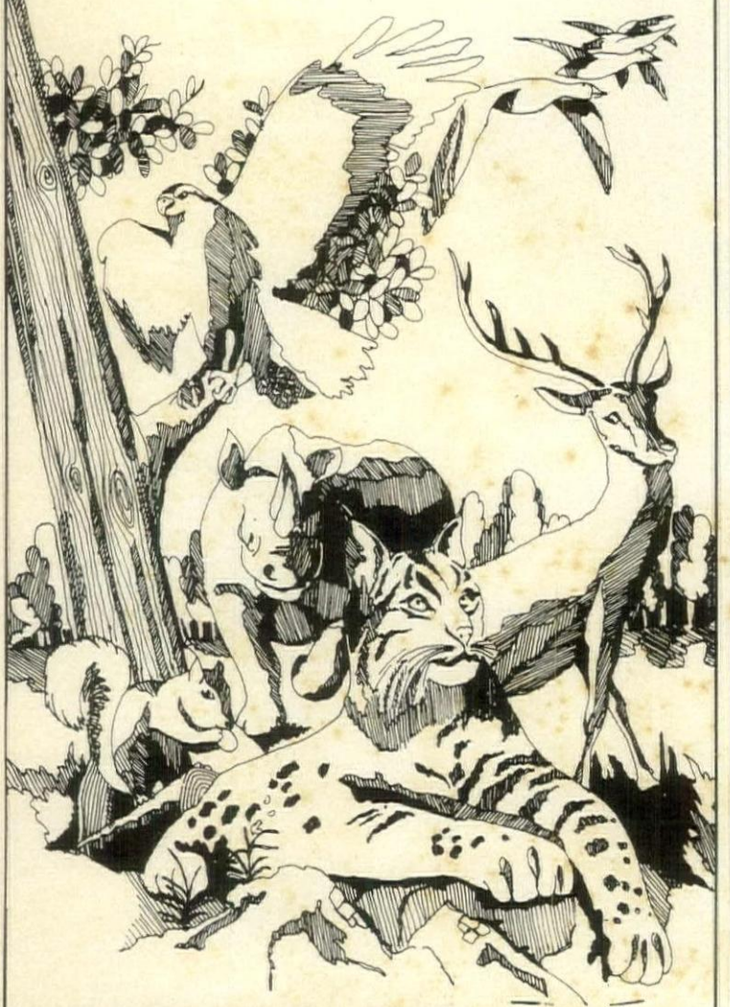
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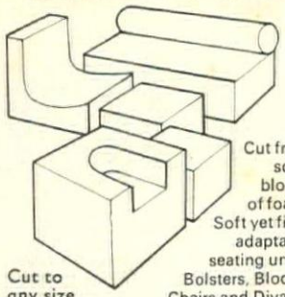
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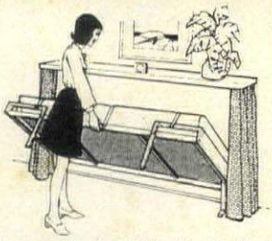
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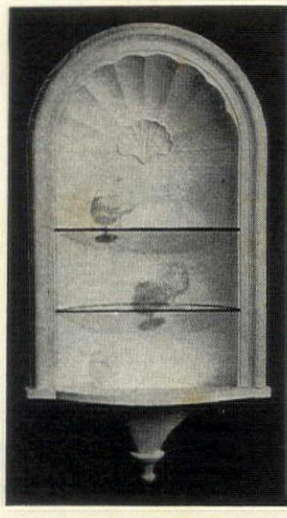
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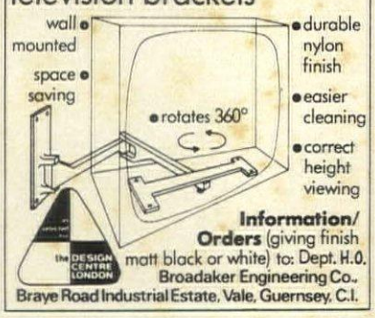
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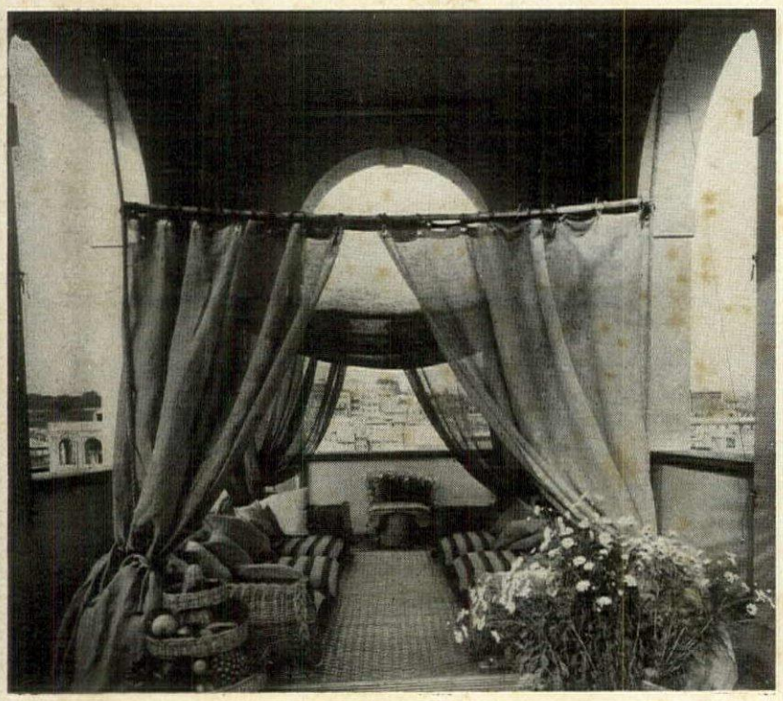
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BUYING WINES AT AUCTION

WINE bought at auctions is proving to be excellent value. Although Christie's have been organizing these wine sales for some three hundred years, Sotheby's are comparative newcomers. Both, however, provide a comprehensive selection of sales to suit all pockets and tastes. They are not, as many people suppose, only of interest to the big spenders. One of the best ways of buying wine is by syndicate, particularly with the more expensive vintages.

Christie's have tastings open to the general public before every sale but, at present, Sotheby's limit their tastings to the inexpensive wines. Top prices gained have been £5,661 for a jeroboam of Mouton Rothschild 1870 at Sotheby's and over £2,500 for an 1846 bottle of Château Lafite at Christie's. They have also achieved the highest price for a wine of this century with some 1929 Romanée Conti which went for £540 a dozen. If you are buying wine at FOB (free-on-board) you have to add about £3 a case for freight, insurance, delivery, handing and duty and VAT.

For those who wish to sell wine, charges are usually 15 per cent for under £500 sold and 12½ per cent thereafter. Special terms are available for trade, and both auction houses are interested in anything from a single bottle upwards—but, of course, it has to be a special sort of bottle to stand by itself.

Forthcoming dates for this season are as follows:

CHRISTIE'S

June 6th: Overseas wines. Particularly of interest to restaurateurs, with a large number of half-bottles.
June 11th: General wines.
June 20th: Claret and white Bordeaux. Private cellars
June 27th: Finest and rarest wines in the morning. Relics and collectors' pieces in the afternoon. This is always very popular.
July 4th: Vintage port.
July 10th and 11th: A large sale of Bordeaux, Burgundy and German wines.
July 18th: Fine wines.
July 25th: End-of-season sale. General.

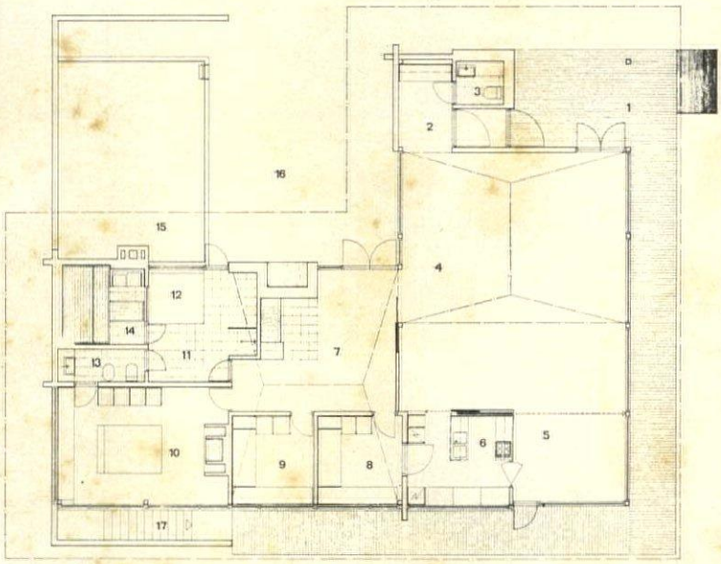
SOTHEBY'S

May 28th: A special fine wine sale overseas in Zurich.
June 19th: Inexpensive wines for current drinking.
June 26th: Inexpensive wines.
July 10th: Fine wine lying overseas and in bond in England.
July 24th: End-of-season sale. Fine and inexpensive wines.

Write direct for catalogues and inquiries to: Sotheby & Co, Wine Department, 36 Dover Street, London W1 (01-499 4557; Patrick Grubb MW or John Lloyd); Christie, Manson & Woods Ltd, 8 King Street, St James's, London SW1 (01-938 9050; Michael Broadbent MW or Tim Nichols).

PLAN FOR FINNISH WATERSIDE HOUSE

(See pages 88-89)



Key to plan: 1 *Terrace* **2** *Garden room* **3** *WC* **4** *Living-room* **5** *Dining-room* **6** *Kitchen* **7** *Fireplace room* **8** *and* **9** *Bedrooms* **10** *Main bedroom* **11** *Bathroom* **12** *Bath* **13** *WC* **14** *Sauna* **15** *Swimming-pool* **16** *Yard* **17** *Stairs down*

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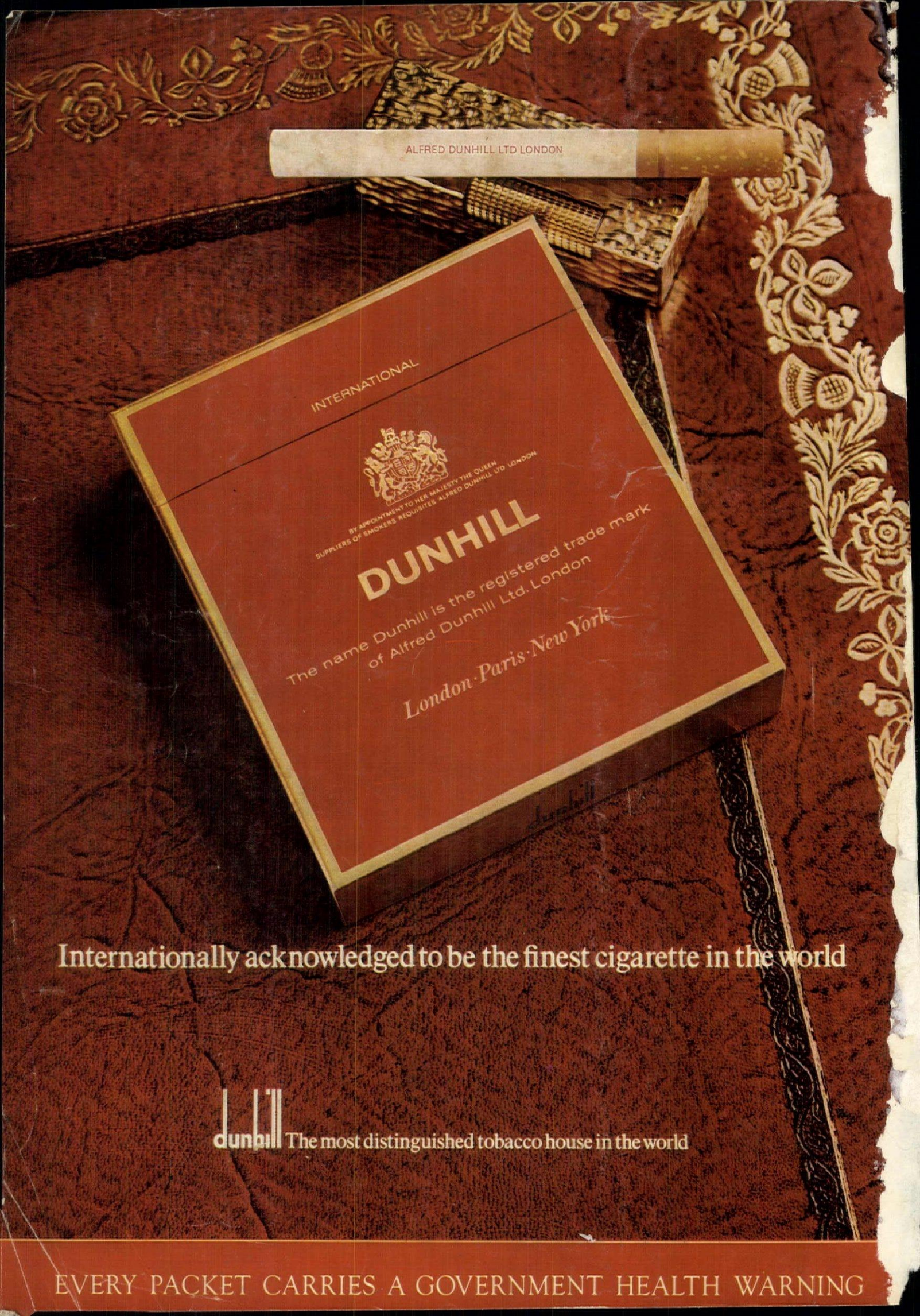
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